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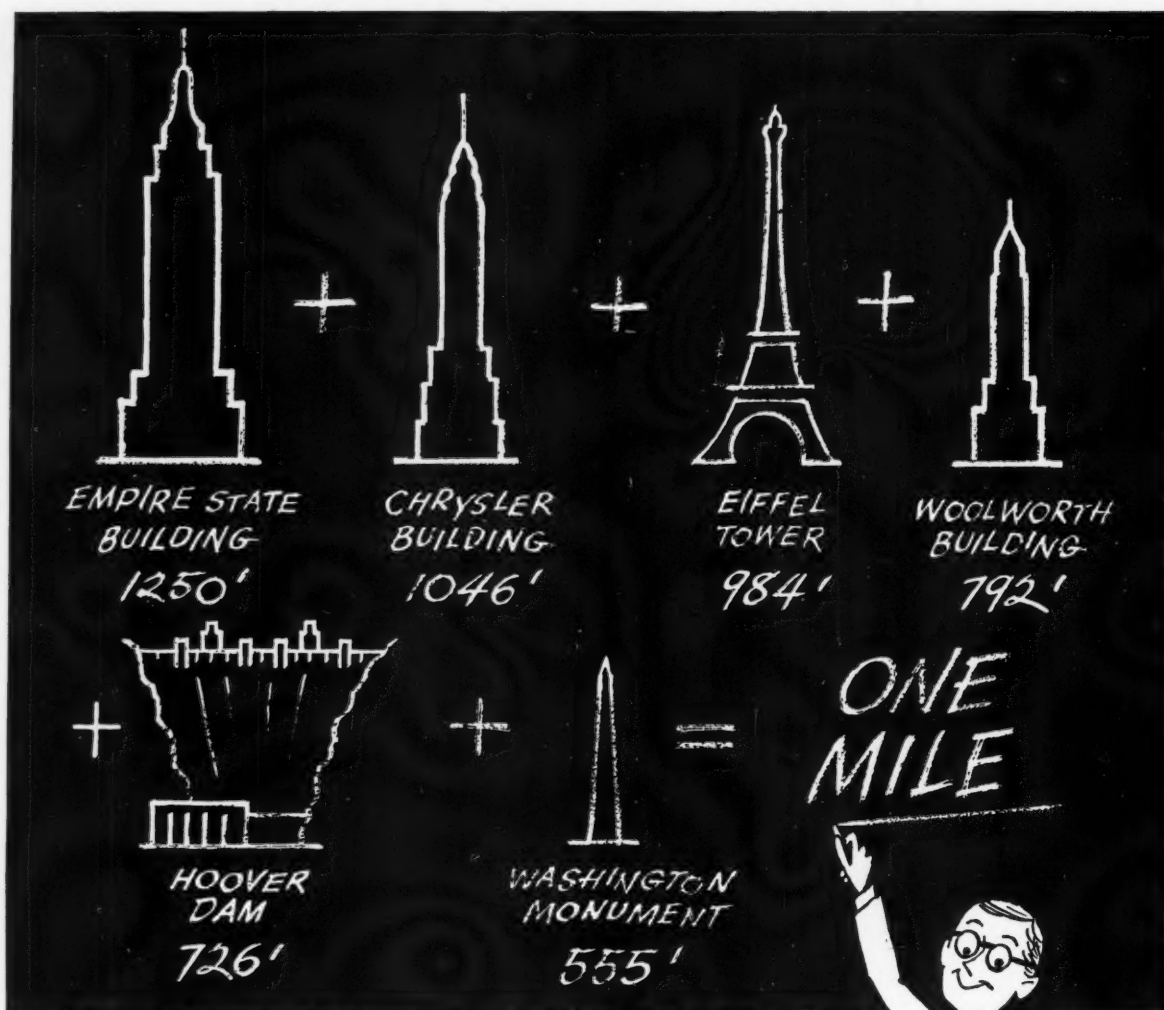
THE INLAND PRINTER

★ Type Can Be Made to Sell

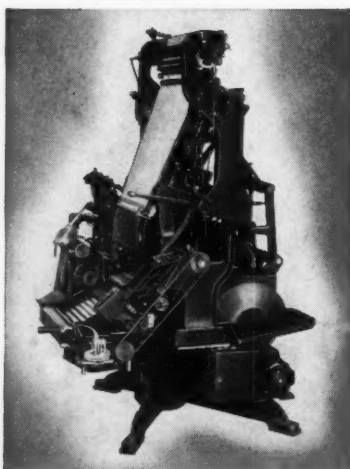
★ How Are Your Customer Relations?

★ America's Oldest Private Press

★ Faulty Ink Drying and Picking



... and the Comets you've bought would stretch the same distance!



If all the Comets publishers and printers have bought were lined up in a row, they'd stretch for a full mile—and then some! The Comet has become the world's largest selling composing machine as the result of its *proved production* and *proved performance* during the past year and a half. This acceptance fully demonstrates the conviction among publishers that the Comet is the machine they wanted for sustained speeds up to 12 lines a minute to meet all local requirements, operating simplicity, and maintenance economy! Write for full details on the Comet. Mergenthaler Linotype Company, Brooklyn 5, New York.

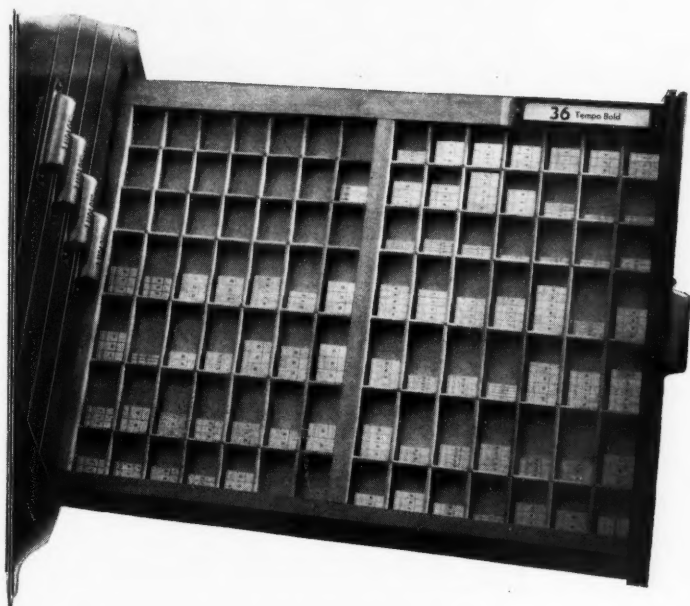
✓ PROVED
PRODUCTION!

BLUE STREAK **COMET**

✓ PROVED
PERFORMANCE!

Set in Linotype Corona and Spartan Families

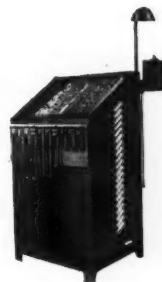
One Ludlow Matrix Font For a Single Slugline—or a Thousand



The matrices contained in a single Ludlow matrix font afford the compositor a practically unlimited supply of that particular typeface and pointsize.

The font of Ludlow matrices shown in the case above is ready to use, without the delays and expense of type purchases or type manufacturing. The compositor can produce an unlimited amount of new typeface sluglines from one font of Ludlow matrices and still have available as much capacity for producing additional lines as when he began. This means more profitable operation for the Ludlow user, and a decided advantage over plants subject to the limitations of single type supply.

The Ludlow matrix cabinet of 20 cases gives maximum typeface resources in minimum floor area

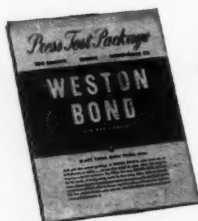


Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois
Set in members of the Ludlow Tempo family



That's just to remind him WESTON BOND costs no more!

You don't need to remind customers that the name WESTON stands for the finest quality bond paper . . . everyone knows the WESTON name and reputation. But it will help boost your letterhead and form sales to remind customers that the new WESTON BOND, 25% rag content, is low in cost . . . low enough for all-purpose use. The new WESTON BOND gives you exactly what you need . . . a complete selection of items, weights and colors, plus white opaque, white litho finish and envelopes to match with "Grip-Quik" seal flap gum . . . a name that commands instant recognition and acceptance backed by consistent advertising in the business and professional journals read by your customers . . . plus faultless press performance to see the job smoothly and profitably through your shop.



MAKE THIS PRESS TEST

Ask your Weston Distributor for the new Weston Bond "Press Test Package" . . . Contains 100 sheets, 8½" x 11", sub. 20, white — enough for a complete quality and performance test on your own presses. It's free.



Ask Your Weston Distributor For The New WESTON BOND Sample Book.

MADE BY
BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

Makers of papers for business records... Since 1863



JULY 1952

Vol. 129

No. 4

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

Do you know how to make type do a good selling job for your customer? A. Raymond Hopper is an old hand at this sort of thing and he tells you how to do it, beginning on page 29. When customers enter your office, what kind of attention do they get? In other words, how are your customer relations? Find out what P. R. Russell has to say on the subject on page 32. The story of America's oldest private press is told by P. K. Thomajan on page 34. How silk screen can be made an important adjunct of your own letterpress or offset process is told by Victor Strauss in the first of a two-part article on page 37. Work flow and production efficiency are major considerations in the Consolidated Lithographing Co. new plant. Lewis H. Allen describes them on page 40. If you like to read about old-time tramp printers, then don't miss the story of Tommy Tomlinson on page 42.

Next Month

You can look forward with eager anticipation to the August issue because that's our annual special number for the Craftsmen's convention. Not only will the issue carry material of interest to convention delegates, but there will also be feature articles on such topics as letterheads and how Lester Seall designs them, management controls for printers by John G. Gerken, the private press of William Addison Dwiggins, one of America's top-flight typographic designers, by P. K. Thomajan; estimating by P. R. Russell, snap-out and business system forms as a specialty for printers, and a host of other articles and short features, not to mention the usual fine departments.

LEADING ARTICLES

	Page
Type Can Be Made to Sell—If You Give It a Chance— By A. Raymond Hopper	29
How Are Your Customer Relations?—By P. R. Russell	32
America's Oldest Private Press—By P. K. Thomajan	34
Silk Screen Comes of Age—By Victor Strauss	37
New Consolidated Lithographing Corporation Plant Rated One of Most Modern of Its Kind—By Leslie H. Allen	40
Tommy Tomlinson Likes to Wander	42
Faulty Ink Drying and Picking Cause Pressmen Plenty of Trouble—By Eugene St. John	43
Private Plant Operation Analyzed in New GATAE Booklet	44
The Inland Printer Cover Contest	75

REGULAR FEATURES

	Page		Page
Do You Know That	86	Proofroom	58
Last Word	106	Salesmen's Corner	66
Month's News	78	Scanning the Scene	76
Offset	45	Specimen Review	69
Offset Questions & Answers	47	Typographic Clinic	62
Pressroom	60	What's New in Equipment	64

This Month's Cover designed by LeRoy Barfuss

Manuscripts

ALL MANUSCRIPTS should be accompanied by adequate postage for their return. THE INLAND PRINTER will accord them courteous attention and ordinary care but cannot be responsible for unsolicited contributions beyond reasonable limits. Address all manuscripts to THE INLAND PRINTER, 309 W. Jackson Boulevard, Chicago 6, Ill.

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Member Associated Business Papers

Member Audit Bureau of Circulations



NEW ENGLAND STREAM

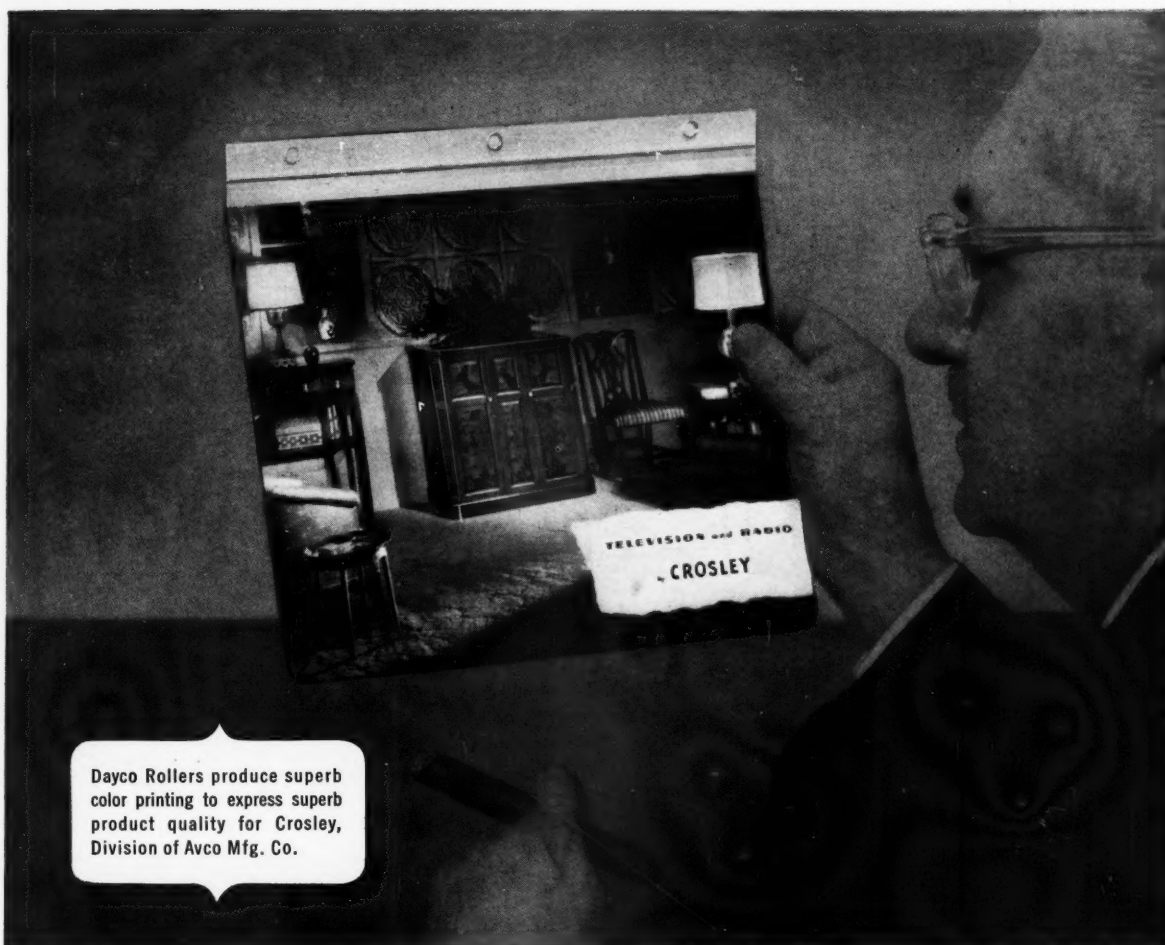
Thomas Nason, whose "New England Stream" is reproduced here, has a delicacy of touch that makes his work outstanding among contemporary wood engraving.

Mohawk Vellum

The clear, bright white, or one of the refreshing colors of Mohawk Vellum can add a touch of quality to your printed advertising message—and at moderate cost. Discover, on your next job, how this paper can complement your fine printing—letterpress, offset or gravure.

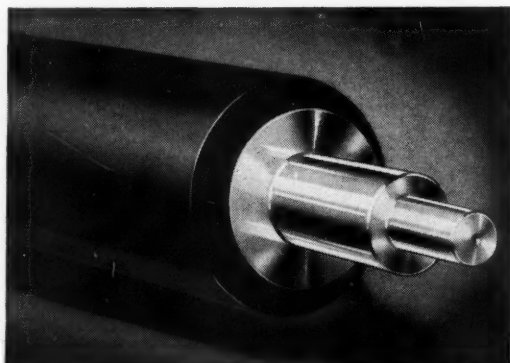


Mohawk
Paper Mills



Dayco Rollers produce superb color printing to express superb product quality for Crosley, Division of Avco Mfg. Co.

PRINTING OF DISTINCTION



We'll make Dayco Rollers to your specifications . . . the special requirements of your special printing problem. And we'll give you positive proof that Dayco Rollers will meet your needs exactly!

Television and radio sets created by Crosley, Division of Avco Mfg. Co., in Cincinnati, offer luxury as well as utility, both at their best. Crosley's printed salesmanship appears in the most luxurious of full color effects . . . produced, naturally, with Dayco Printing Rollers.

In any printing, especially the most difficult, Dayco Rollers are best in all positions . . . ductor, distributor, form. They retain diameter and softness, don't shrink or swell with cold or humidity, remain uniformly tacky, need infrequent washing.

Daycos were the *first* synthetic rollers and are ideal for modern inks. Daycos were the *first* sleeve-type rollers and they can be re-surfaced (re-Daycoed) at a fraction of their original cost, for long additional life!

Be sure . . . use Dayco Rollers for *Printing of Distinction!*

DAYTON RUBBER COMPANY • DAYTON 1, OHIO

© D. R. 1952

Dayton Rubber

Since 1905

Pioneers of Improvements for Better Printing . . .
Dayco Rollers, Blankets,
Color Separators, Fountain
Dividers . . . for Letterpress,
Offset, Newspapers.

Squeezed?

**20
ways**

to

escape

today's

profit

squeeze!

SINKING PROFITS



RISING COSTS

Let's face it! Paper, ink, labor and materials are getting higher and customers are squawking louder about prices.

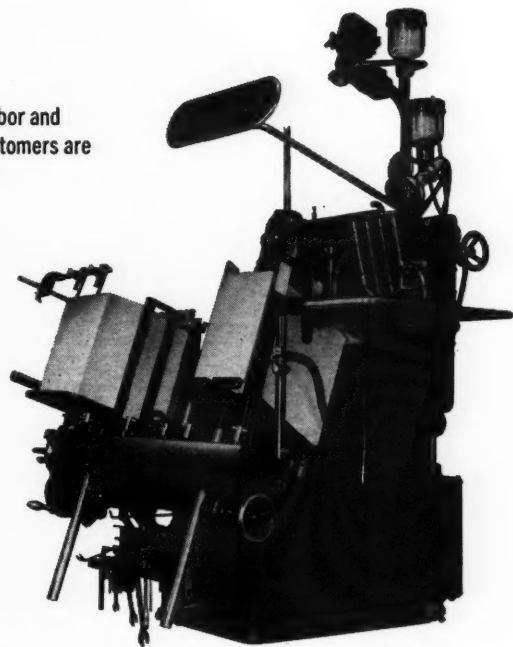
This means a dwindling profit margin for you in many jobs, even though dollar volume may be way up. What's the answer to holding your profit level? Can costs be cut in paper? in inks? in wages? Not a chance!

Reducing production-hours per job, doing more jobs in less time... that's the ticket. And that's where the Original Heidelberg comes in. The Heidelberg is, by all measures, the fastest, automatic platen press in the world. Yes, faster in get-away, on the press run, on clean-up and change-over. Only the Heidelberg can handle up to 15 to 16 run-of-the-hook jobs a day, easily, efficiently, profitably.

Don't take our word for it...ask any Heidelberg user.

Better still, write today for complete literature and names of the many happy users in the Heidelberg family.

A FREE DEMONSTRATION by our Demonstration Truck right at your door can be arranged.



20 "FUTURE FEATURES"

that put the

ORIGINAL HEIDELBERG

20 years ahead

1. 5,000 per hr. maximum speed
2. Central "oneshot" lubrication
3. Built-in roller washing device
4. Cylinder ink distribution
5. Collapsible ink fountain
6. Disconnecting form rollers
7. Adjustable roller tracks
8. Aerodynamic-controlled sheet delivery
9. Built-in spray gun
10. Toggle lever drive
11. 40 tons impressional strength
12. Flick-o-wrist impression adjustment
13. Permanent hairline register gauges
14. Automatic sheet jogger
15. Single stroke pump
16. 13" flat feed and delivery magazines
17. Automatic press stop
18. Overload safety device
19. Rotary feed system
20. Positive wide-range speed control

Distributors of Heidelberg Automatic Presses

Heidelberg Eastern Sales Co.
45-45 Thirty-Ninth St., Long Island City 4, N. Y.

Heidelberg Western Sales Co.
118 E. 12th St., Los Angeles 15, Calif.

Heidelberg Southern Sales Co.
120 N. Sampson St., Houston 3, Texas

Mail coupon to your nearest Heidelberg distributor

CHECK EITHER OR BOTH SQUARES

☐ I want literature and names of Heidelberg users. ☐ Call me to arrange a FREE demonstration.

NAME

FIRM PHONE

ADDRESS

STATE CITY

Sheet Fed Printers...



ARE YOU SHARING THE CREAM?

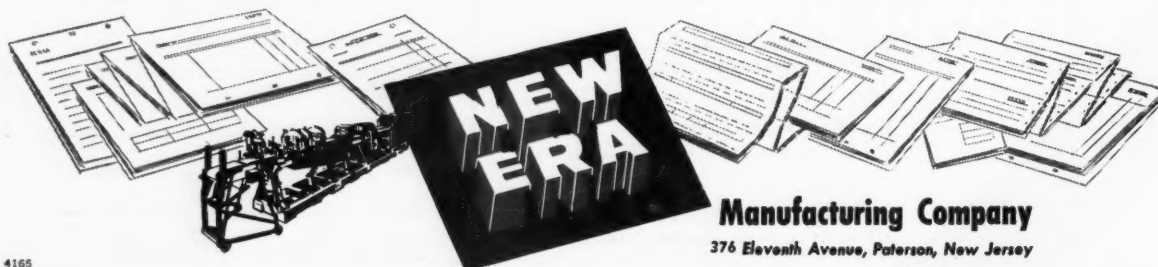
Keep All The Profits on Snap Outs and Continuous Forms!

Let's face it—you're sharing your profits when you farm out or pass up highly lucrative short run orders for snap outs and continuous forms or commercial printing jobs in sets of 5,000 to 30,000. So why not do them right in your own shop and get all the profits!

Bulletins 11 and 12 show you how one NEW ERA Roll-Fed Flat-Bed Press and auxiliary units can produce extra short-run business for you; printing multi-color jobs on one or both sides with flat electros, type, or rubber plates. It will punch, die-cut, slit, insert, reinforce, patch, eyelet, perfo-

rate, and number. The finished product is complete in one operation; either cut-off, rewound, or zig-zag folded. You do it on ONE press assembly with ONE press, ONE TIME THROUGH the press. Speed? 7,500 per hour!

Learn how you can keep ahead of competition, and make extra profits now by offering better prices and faster delivery on tickets, labels, office and factory forms, shipping and merchandise tags, and many other specialities—all done on the same machine that produces snap outs and continuous forms. Write for Bulletins 11 and 12 today!



Manufacturing Company

376 Eleventh Avenue, Paterson, New Jersey

4165



Give Rush Orders Some Air!

*With airfreight, you gain
production time to meet
printing schedules*

Every day that's required for the surface shipment of printed matter is a day off your shop schedule. That's why so many printers have already changed to the airfreight way of handling rush orders.

Because its deliveries are so fast, airfreight gives you extra production time—takes the pressure off deadlines—and brings you other advantages that may not be immedi-

ately apparent. For example, with airfreight, you can solicit out-of-town contracts without worrying about the delivery "edge" of local printers.

Moreover, you'll find that lighter packaging requirements and lower insurance rates help very largely to compensate for shipping charges.

Let an American Airlines representative show you how easily these benefits can be applied to your operation. Wire us collect: American Airlines, Inc., Cargo Sales Division, 100 Park Ave., New York 17, N. Y.

AMERICA'S LEADING AIRLINE

AMERICAN AIRLINES INC.



*Check American First
For Every Airfreight
Problem—Here's Why*

CARGO CAPACITY

American has the greatest available ton-mile capacity of any airline

HANDLING FACILITIES

American's airfreight facilities are backed by the largest personnel force of any airline

EXPERIENCE

American has been operating airfreight service longer than any other airline

COVERAGE

American directly serves more of America's leading business centers than any other airline

KNOW-HOW

American has handled more freight than any other airline

NEW better than ever... **GLAZCOTE**

*it's
Homogenized*

**new GLAZCOTE
mixes instantly and
completely with ANY
printing ink....
conditions ink for
tough, scratch-proof
printing.**

SEE FOR YOURSELF

Try this new Homogenized Glazcote. Test it, examine it. Your satisfaction is guaranteed.



The newly improved, *homogenized* Glazcote now can be blended rapidly and thoroughly with any printing ink. This means you can have tough, glossy, scratchproof impressions on *all* your jobs—with the resulting high customer satisfaction. And the cost is amazingly low.



Glazcote conditions ink to dry with an armored finish, keeps it from being scratched or marred during cutting, scoring, folding and gathering. It protects through handling, stacking and shipping, too, so your customers receive the top-quality, clean, unmarred printing that brings repeat orders. Glazcote will never separate, settle or chalk.

See your dealer today or write us for a 4 lb. trial can. If you are not completely satisfied, return the unused portion at our expense.

Central



COMPOUNDING COMPANY

1718 North Damen Avenue • Chicago 47, Illinois

IN CANADA—IT'S CANADIAN FINE COLOR CO., LTD., TORONTO

EXPORT DIVISION: Guterman Co., Inc., 35 S. William St., New York 4, N.Y.



"I don't much care where
—," said Alice.
"Then it doesn't matter
which way you go," said
the Cat.
"—so long as I get some-
where," Alice added as an
explanation.
"Oh, you're sure to do
that," said the Cat, "if you
only walk long enough."
Alice felt that this could
not be denied, so she tried an-
other question. "What sort of people live about here?"
"In that direction," the Cat said, waving its right
paw round, "lives a Hatter: and in that direction,"
waving the other paw, "lives a March Hare. Visit

Pig and Pepper

either you like: they're both mad."
"But I don't want to go among mad people," Alice
remarked.
"Oh, you can't help that," said the Cat: "we're all
mad here. I'm mad. You're mad."
"How do you know I'm mad?" said Alice.
"You must be," said the Cat, "or you wouldn't
have come here."
Alice didn't think that proved it at all: however,
she went on: "And how do you know that you're mad?"



"To begin with," said the Cat, "a dog's not mad.
You grant that?"
"I suppose so," said Alice.
"I suppose so," the Cat went on, "you see a dog
growls when it's angry, and wags its tail when it's
pleased. Now I growl when I'm pleased, and wag
my tail when I'm angry. Therefore I'm mad."



Alway

PRINTED
MESSAGES
THAT
MADE
HISTORY

ONE OF A SERIES



Just for fun

The sheer imaginative nonsense of *Alice In Wonderland* offered a gleeful escape to children and grown-ups alike fretting under the dreary conventionality of the Victorian era.

Printed by Macmillan & Company, Ltd., London in 1865, Lewis Carroll's story, enchantingly illustrated by Tenniel, became an overnight

success. Promptly translated into a dozen languages, it became a favorite of England and the whole world. In the wonderland of printing to-day, where color, speed, and mechanical skill are as magic as Alice's world, ATF offers you the widest line of processes for better, more profitable printing...Gravure...Letterpress...Offset.



A Gold-Digger for Profits

ATF LITTLE GIANT 6

It's a profit-makin' little darlin' when it comes to printing . . . and satisfying your customers!

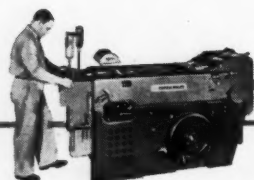
An ATF Little Giant 6 always turns out top quality work. One of the reasons is superior control of ink distribution through such exclusive features as full form coverage with three form rollers. It's the only press under 25x38 with this feature!

Other reasons why the ATF Little Giant 6 gives better control of ink distribution include the positive fountain settings, adjustable gear-driven rollers to prevent slippage and slurring, automatic fountain trip when press is off impression, double roll

for solids. The printed sheet is exposed to full view of the pressman and can be removed for inspection and returned while press is running.

In fact, you'll never find another press that is as easy to operate, as easy to makeready. It's the 12x18 automatic job cylinder that belongs in every shop. It can handle 92 per cent of all your run-of-the-hook work at a profitable rate.

Ask your ATF representative about the gold-digging possibilities of ATF Little Giant 6 for you. AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Inc., 200 Elmora Ave., Elizabeth, N. J.



Type faces shown are: Contact Bold Condensed,
Contact Bold Italic and Garamond Bold.

ATF

Better, More Profitable Printing from the Widest Line of Processes

GRAVURE... LETTERPRESS... OFFSET



Oh the wonder of a Webendorfer for making it easy to stay in the lead

You come out ahead, on a competitive basis, when you're figuring printing on the output of a Webendorfer press.

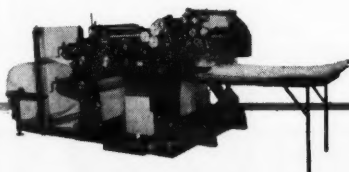
A Webendorfer web-fed business form press can do almost anything you want it to do. Besides printing on one or both sides of the sheet, it will imprint, number, punch, perforate, slit, sheet, zig-zag fold, or rewind. An auxiliary collating machine will assemble and finish the job.

Webendorfer presses are engineered for high-speed production of every type of business form—continuous, register, inter-leaf, snap-out, zig-zag packs, fan-folds, or

any other kind of business form your customers need.

Standardized units are made in two widths, 17 in. and 26 in., with cylinder circumferences of 17 in. or 22 in. Special units can be designed to meet your requirements for offset, rubber plate, or stereotype.

Ask your ATF representative about a Webendorfer web-fed business form press for lower-cost, greater-profit production for you. AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Inc., Webendorfer Division, 2 South Street, Mount Vernon, New York.



Type faces shown are: Spartan and Bodoni.

ATF

Better, More Profitable Printing From the Widest Line of Processes

GRAVURE . . . LETTERPRESS . . . OFFSET



Floating Impression

creates a sensation

It's the floating impression of a Mann press that enables it to give the beautiful quality offset printing that delights your customers.

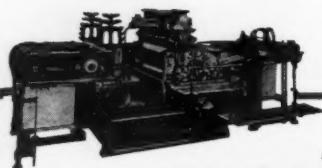
It is made possible by such exceptional, exclusive features as no bearer-to-bearer contact.

A Mann press registers perfectly regardless of speed changes. Micrometer cylinder setting permits regulation of pressure to .001 in. between blanket and impression cylinders, saving makeready and running time, assuring finer printing. More sizes and larger rollers prevent ghosting or patterning, give more

square inches of ink breakup than other presses.

The Mann line includes seven one-color, six two-color, and the only standard sheet-fed offset perfecting press available in this country. ATF provides expert maintenance and service.

Ask your ATF representative which Mann press you can most profitably own. Also, send for your copy of our new booklet, "*Offset Unlimited from Presses with Floating Impression.*" AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Incorporated, 200 Elmora Avenue, Elizabeth, New Jersey.



Type faces shown are: Bodoni and Italic, Bodoni Book and Italic.

ATF

Better, More Profitable Printing from the Widest Line of Processes

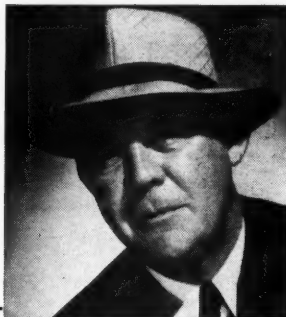
GRAVURE...LETTERPRESS...OFFSET

Which Players Would YOU Choose for

GOLFDOM'S

ALL TIME ALL STARS?

Here's how
Grantland Rice
picked 'em for
EASTERN



MEN

BOBBY JONES

GENE SARAZEN

BEN HOGAN

BYRON NELSON

SAMMY SNEAD

WOMEN

BABE DIDRICKSON ZAHARIAS

PATTY BERG

ANOTHER "CHAMP"

In the business paper "tournament" ATLANTIC BOND wins top honors in every branch of U. S. industry . . . year in, year out. For example: 7 of America's 8 largest book publishers, 12 of the 15 largest railroads and 8 of the nation's 10 largest tobacco companies get better-looking office forms or letterheads with clean, crisp, distinctive ATLANTIC BOND.

ATLANTIC BOND

Business PAPER

MADE BY EASTERN CORPORATION • BANGOR, MAINE

Write us on your letterhead for Grantland Rice's complete selections of Golfdom's All-Time Greats, attractively illustrated and suitable for framing.



BOBBY JONES

is currently featured in
national advertising for

ATLANTIC BOND

appearing in:

**THE SATURDAY EVENING POST
TIME**

U. S. NEWS & WORLD REPORT

BUSINESS WEEK

PRINTERS' INK . . .

and in

OFFICE

**OFFICE MANAGEMENT &
EQUIPMENT**





Announcing a really small, low-cost Folding Machine

Hand folding is high cost today, even on jobs too small to use your regular folder. This new Pitney-Bowes FH will handle short runs easier, faster and with less waste than hand folding . . . It takes less than a minute to set for any job—just move two knob indicators to the widths of the folds wanted. And anybody can learn to use it in a few minutes.

The FH is semi-automatic but electric driven . . . makes two folds at once, can doublefold standard letter size sheets up to 5,000 per hour—*ten times as fast as hand folding!* Makes eight different basic folds, and handles various weights and finishes of paper in sheets as large as 8½ by 14 inches, and as small as 3 by 3 inches.

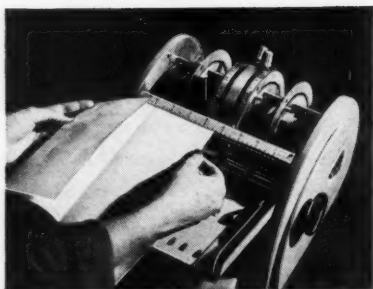
Little larger than a typewriter, the FH costs but little more! Needs little space, is easily carried to wherever it's needed. Soon pays for itself on small jobs—and *is a valuable auxiliary folder on long runs!* Ask the nearest PB office to show you the FH, and its big brother, the FM—or send the coupon for free booklet.



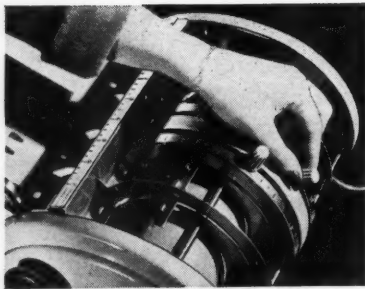
PITNEY-BOWES Folding Machines

Made by Pitney-Bowes, Inc. . . originators of the postage meter . . . 93 branch offices, with service in 199 cities.

• The FH is little larger than a typewriter and costs little more!



Easy! Fold a sample sheet as you want it, then measure the width in inches of the first and second folds on the metal rule, then . . .



Move indicator knobs on the inch scales to set the FH for the wanted widths of the first and second folds . . . and it's ready to go!



PITNEY-BOWES, INC.,
4239 Pacific Street,
Stamford, Conn.

Send free booklet on Folding Machine to:

Name _____

Firm _____

Address _____

Man with a Mission



CORRECT BOND, too, has one compelling mission—to serve those business executives who accept nothing short of perfection in small things as well as large. They find, in fine rag content CORRECT BOND, a letterhead *precisely tailored* to meet their exacting standards.

CORRECT

in the clothes and manners of the 1849 California Gold Rush, this man of affairs personifies good taste. His modern counterpart adds, to his personal grooming, the further touch of letterheads on CORRECT.



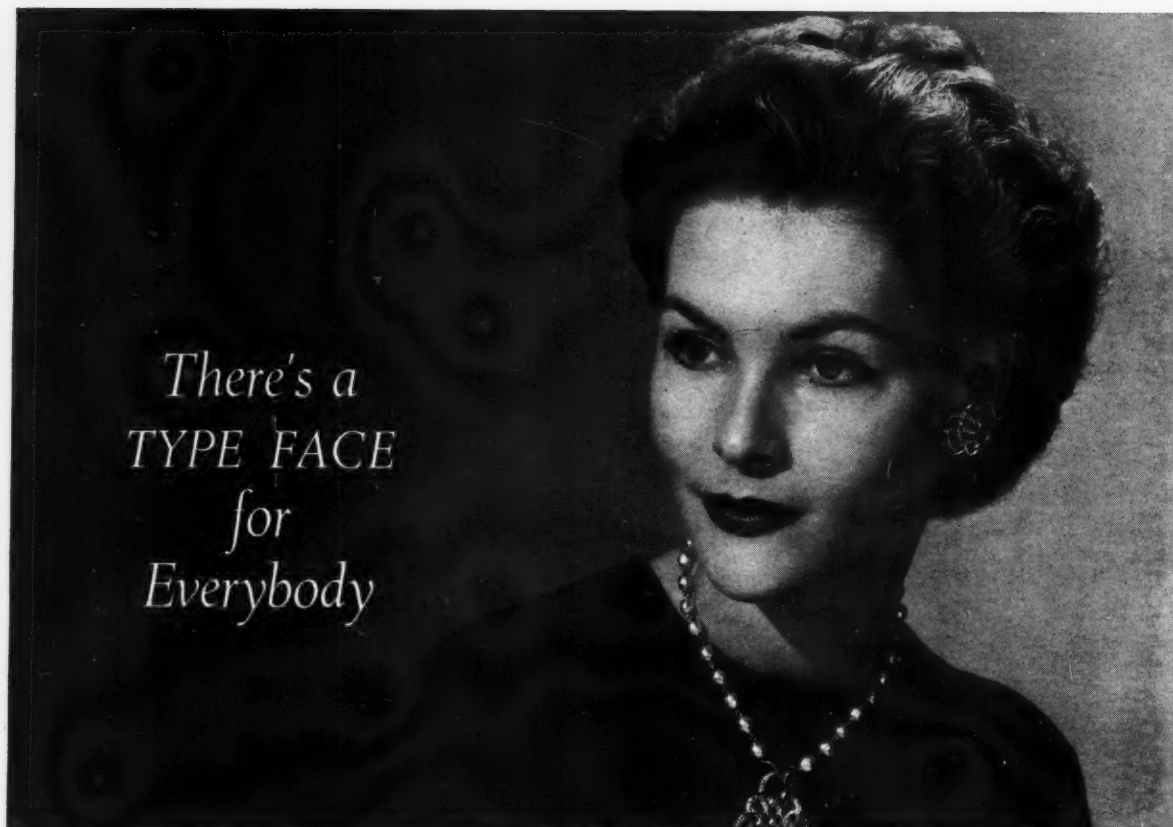
America's best-dressed letters greet their friends on

Correct Bond

• RAG CONTENT •

Also available in nine colors and envelopes to match

HOWARD PAPER MILLS, INC. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO



There's a
TYPE FACE
for
Everybody

DE ROOS... Exquisite Charm

FACES of obvious character and great appeal. Sweeping popularity is predicted for the new De Roos Roman and Italic, crowning achievement of Sjoerd H. De Roos, 70, world-famous Dutch type designer. These are noble faces of lasting merit, bequeathing dignity, richness and perfect readability to any layout. Roman, 6 pt. to 48 pt. Italic to 36 pt. De Roos assures the economy of running from tough, hard ATF foundry type and eliminating high cost of matrices. Both faces are compatible with many other ATF foundry types. Consider these new beauties for early jobs.

☆ De Roos Specimen Booklet in preparation. Reserve your free copy by writing our Advertising Department, Desk 18.

ABCDEFGHIJKLMN
abcdefghijklmnpqrstu
&1234567890

ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvw
&1234567890



AMERICAN TYPE FOUNDERS

A SUBSIDIARY OF DAYSTROM, INCORPORATED

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY • BRANCHES IN PRINCIPAL CITIES



Here's a trade-mark to remember. Its popularity with smart buyers of printing is skyrocketing. It represents the diversified and standard Mead brands of printing papers for every business and advertising use.

Mead Papers, including D&C coated papers and Wheelwright bristols and covers, are the products of "Paper Makers to America" and more than 105 years of experience.

Your printer or lithographer—and, behind him, America's leading paper merchants—knows Mead Papers from working with them and seeing them work for others on big jobs, little jobs, long runs, and short runs. He knows their bang-up performance on press. He knows that their uniformity and quality save him time, trouble, and money.

Specify and use Mead Papers for every job, every time, for Mead Papers mean business.

THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia • Atlanta

ESTABLISHED 1846

T.M. Reg. U.S. Pat. Off.



MEAD DILCOL TRANSLUCENT and MEAD PRINTFLEX ENAMEL Cover are two of the finest glossy coated covers that you can use or specify. Their exceptional printing qualities make them dependable and economical favorites whenever and wherever the allure of coated covers is needed. Ask your Mead merchant for samples.

"Mead Papers mean business." That's what Mead advertisements are saying in full color this year to the 1,850,000 businessmen readers of *Time* and *Business Week*.

America does business
on
**NEKOOSA
BOND**



Consolidated Lithographing Corp.

at their new plant at Carlo Place, Long Island, installed

2 Lawson Electronic Spacer Cutters

Ralph D. Cole, President, Sidney Levine, Vice President, and Emil Tenant, Cutting Room Foreman, observe the accuracy and production of their two Lawson (52-7-76) Electronic Spacer Cutters equipped with hydraulic damping device.



E.P. Lawson Co.

MAIN OFFICE • 426 WEST 33rd STREET, NEW YORK

BOSTON • CHICAGO • PHILADELPHIA
170 Summer St. 438 E. Dearborn St. 4000 Market St.

Speed Flex



MODEL B

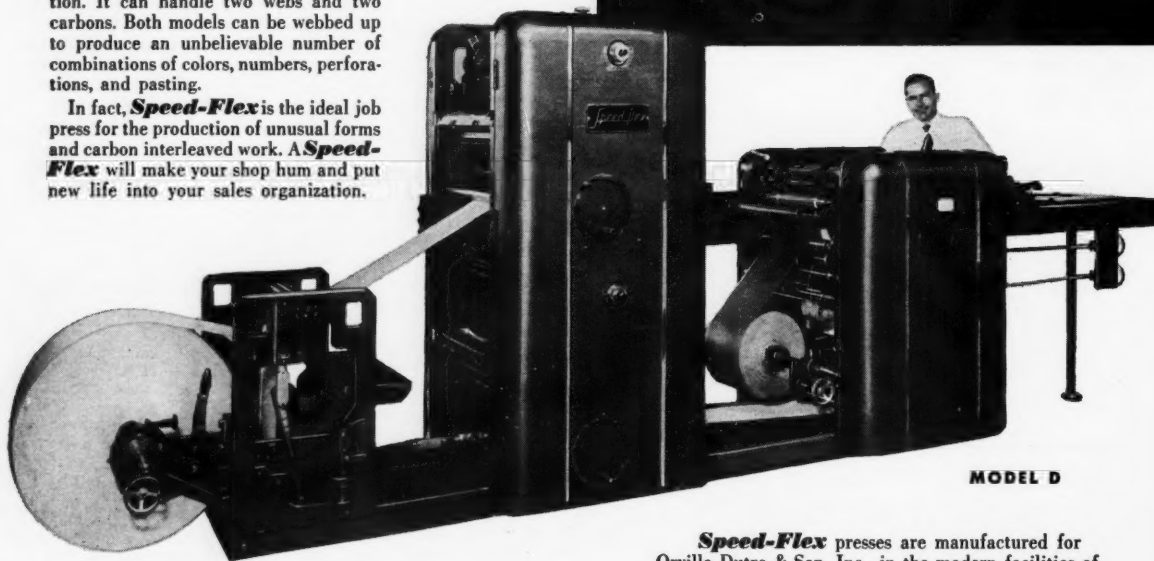
Both Model B and Model D **Speed-Flex** presses will print on one or both sides of the paper, number and imprint in an additional color, perforate both ways and attach carbon, and deliver work sheeted to 17" lengths at speeds up to 20,000 per hour.

The Model B **Speed-Flex** will complete a two-part form in one operation. It can handle two webs and two carbons. Both models can be webbed up to produce an unbelievable number of combinations of colors, numbers, perforations, and pasting.

In fact, **Speed-Flex** is the ideal job press for the production of unusual forms and carbon interleaved work. A **Speed-Flex** will make your shop hum and put new life into your sales organization.

**FASTEST AND
MOST MODERN
JOB PRESS**

...designed to
meet the
requirements
of the
average
printer



MODEL D

For complete information on **Speed-Flex** presses, write or call Orville Dutro & Son, Inc.
1206 Maple Ave., Los Angeles 15, California

SOLD EXCLUSIVELY BY:
ORVILLE DUTRO & SON, Inc.
1206 MAPLE AVE., LOS ANGELES 15, CALIF.
PHONE Richmond 9377

Speed-Flex presses are manufactured for Orville Dutro & Son, Inc., in the modern facilities of Western Gear Works, oldest and largest manufacturer of gear products in the west.

MANUFACTURED BY:

WESTERN GEAR WORKS
Manufacturers of **PACIFIC-WESTERN** Gear Products

Pacific Gear & Tool Works

Plants: Seattle
San Francisco
Lynwood
Los Angeles
Houston
Representatives:
Portland
Denver
Vancouver, B. C.

5141

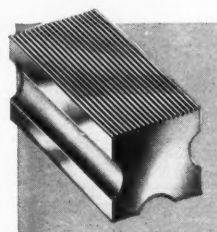
SAVE MAKEREADY TIME

BY PRESS CORRECTION WITH VANDERCOOK TEST BLOCKS

Pressmen will welcome *precision gauges* like these Vandercook Test Blocks in order to check the accuracy of impression on their cylinder presses, for they know that among the principal causes of excess makeready are the inaccuracies in production presses. This is rarely a factor on new presses, although it is frequently a large one on older press equipment.

Vandercook Test Blocks

are precision gauges, 1" x 2" x .918" in size (*half size illustration on right*) with lines appearing in relief on the printing surface. They



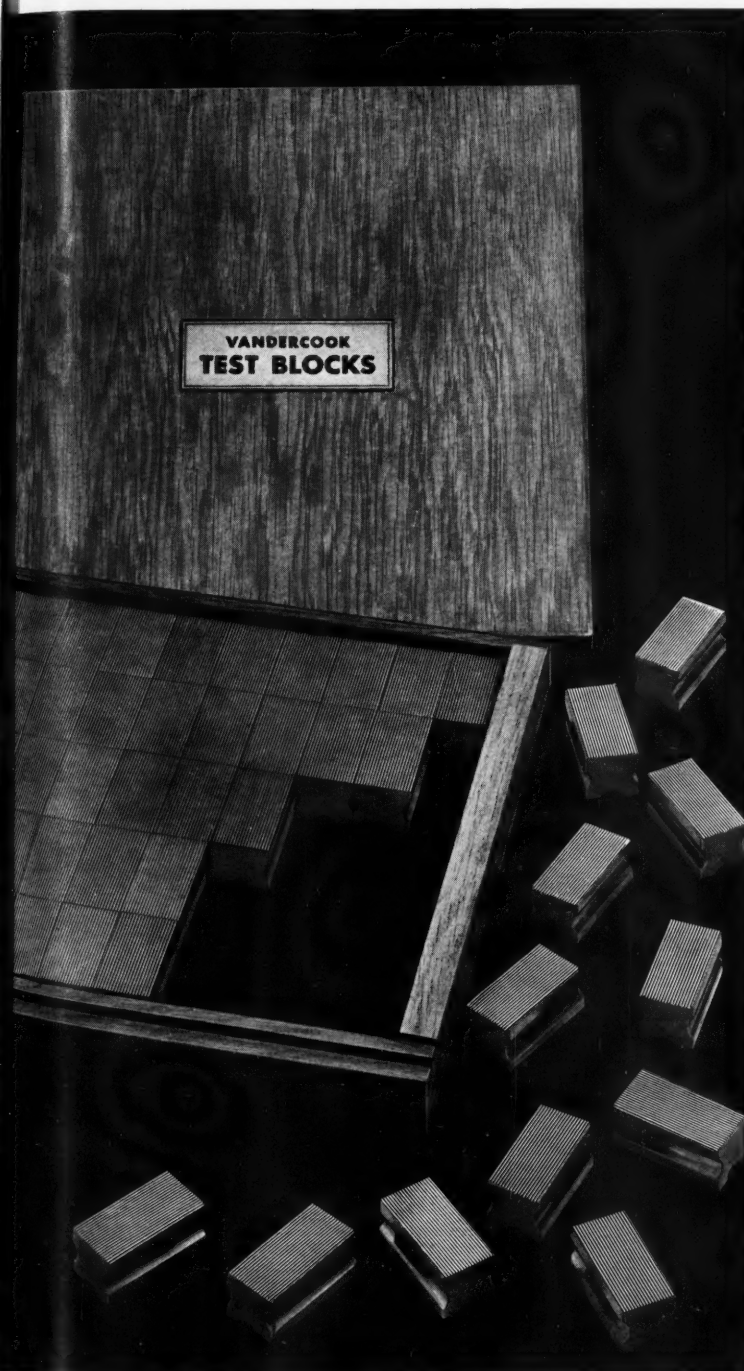
are ground and lapped to .918" with a tolerance of a quarter-thousandth . . . *more accurate than either presses or type forms*. These Test Blocks, when locked loosely on the bed of the press, inked and printed, will clearly show up all impression errors on the printed sheet. This test proof is then made-ready and hung deep in the packing next to the cylinder as a semi-permanent correction of the impression defects on the press checked. They are available either on a rental or purchase basis.

For Further Information Write:

VANDERCOOK & SONS, INC.

900 North Kilpatrick Ave., Chicago 51, Illinois

Largest Producer of Precision Proof Presses
and other Pre-Press Equipment for
Letterpress, Offset and Gravure





The Parker Pen Company gets top quality at lower cost in Consolidated Enamel Papers

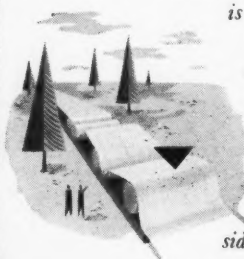
The same high standards of quality that have made the Parker 51 the "world's most-wanted pen" demand the very finest reproduction in Parker's ad reprints and other merchandising materials. Consolidated Enamel Papers deliver it—at a saving of 15 to 25% in paper cost.

Consolidated Enamels, however, have still other qualities which appeal to Parker's printer. Their uniformity of body strength, brilliance and smooth, ink-receptive surface is unsurpassed. On long or short runs, Consolidated's fine printing and folding qualities help keep production speeds high and make-ready costs low.

Whatever your own requirements—trade publications, house organs or promotional pieces—it will pay to compare the Consolidated line for both economy and quality. Your Consolidated merchant will be glad to show you the particular advantages of *Production Gloss*, *Modern Gloss* and *Flash Gloss* for cover, body and general uses. Ask him for trial sheets and see for yourself.

Finest enamel paper quality at lower cost

is the direct result of the enameling method which Consolidated pioneered. Operating as a part of the papermaking machine, it eliminates many costly steps still required by other papermakers and produces highest quality paper, simultaneously enameled on both sides, in a single high-speed operation.



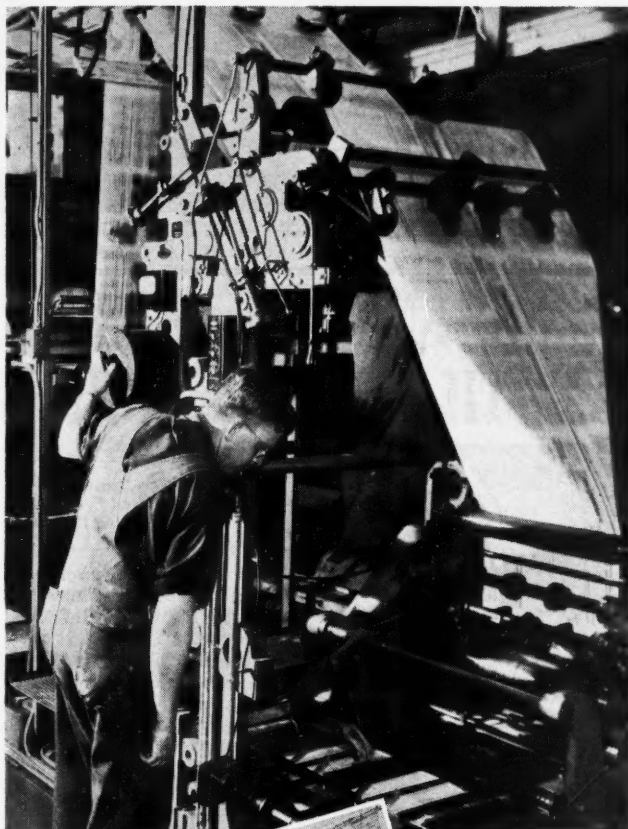
Consolidated

ENAMEL PAPERS

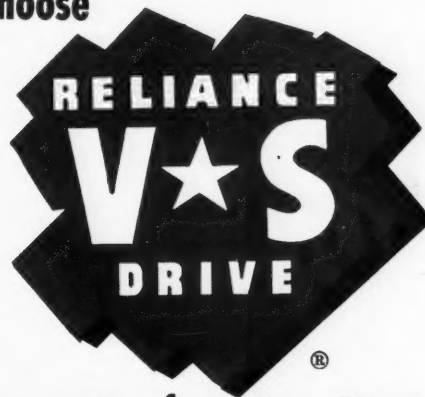
Production Gloss • Modern Gloss • Flash Gloss

CONSOLIDATED WATER POWER & PAPER COMPANY • Makers of Consoweld plastic surfacing and industrial laminates • Main Offices: Wisconsin Rapids, Wis.
Sales Offices: 135 So. LaSalle St., Chicago 3, Ill.

Letterpress ★ Offset ★ Gravure

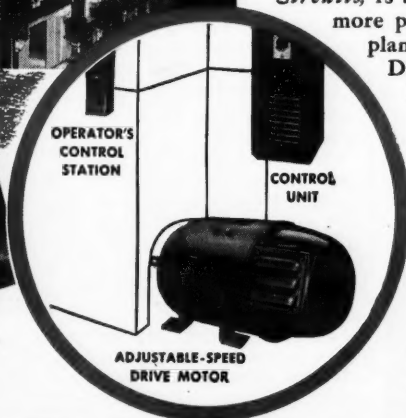


*For the
right* Speed
through
every phase of every job
choose



operating from A-c. Circuits

Starting, stopping and speed changing are quick and yet smooth on any kind of press equipped with an *all-electric* Reliance V★S Drive. And the infinite speed selection always at your command through automatic control makes it easy to provide the exact speed required for maximum production and quality control in every step of every job. This is why Reliance V★S, the packaged *All-electric, Adjustable-speed Drive for A-c. Circuits*, is appearing on more and more presses in more and more plants. Write today for Bulletin D-2311 on packaged V★S Drives through 300 hp.



Smaller, lower-cost Reliance V★S Drives are available from 3/4 to 3 hp — ask for Bulletin D-2101.

RELIANCE ELECTRIC AND ENGINEERING CO.

1101 Ivanhoe Road, Cleveland 10, Ohio • Sales Representatives in Principal Cities



IPI, Everyday, Gemtone and Holdfast are trademarks of Interchemical Corporation.

INTERCHEMICAL CORPORATION • PRINTING INK DIVISION • 67 WEST 44th ST., NEW YORK 36 • ADDRESS DEPT. A

GEMTONE INKS ADD LIFE, SNAP & SPARKLE TO GOODRICH ASPHALT TILE COLOR GUIDES



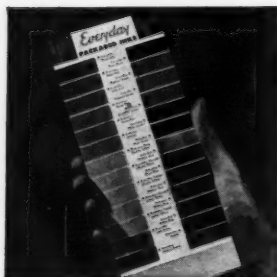
True Three-Dimensional Effect Achieved Even With New Marbleized Colors

For startling realism in printing, for true three-dimensional effects, see the new B. F. Goodrich Asphalt Tile Color Guides. Superbly printed with IPI Gemtone Process Inks on Ashokan 70-lb. coated stock, these guides make you doubt your eyes and sense of touch.

The illusion of depth is so real, the colors so bright and sparkling. At first glance, you almost believe that actual tiles have been tipped in. Even the marbleized colors capture every detail of the originals. Behind this realism are fine engraving, skilled craftsmanship and the special qualities of IPI Gemtone inks.

FREE EVERYDAY COLOR CARD SPEEDS SERVICE, CUTS COST FOR COLOR PRINTING

Don't be old-fashioned, be up-to-date with the IPI Everyday Color Card—it's your guide to the most efficient method of ordering and stocking inks. Handy to use, it shows all 25 regular Everyday colors. Send for your free copy today—you and your customers will profit by its use.

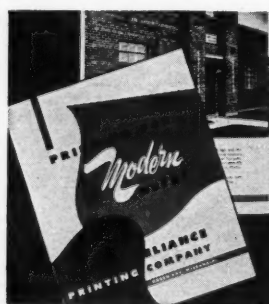


GREEN BAY PRINTERS INCREASE BUSINESS 700% WITH TOP-FLIGHT SERVICE, IPI INKS

Our hats are off to any printing firm that increases its business 700% in five years. That is just what Reliance Printing Co. of Green Bay, Wis., did in the years 1947 to 1952.

Fast, quality service to customers is the creed of this unusual firm. And from the start, IPI inks, especially IPI Everyday Packaged Inks, played a major part in helping Reliance to produce a wide variety of quality presswork.

Unusual printing jobs also have a part in the success of Reliance Printing Co. With its affiliate, Reliance Publishing Co., this firm printed the first Eskimo grammar and dictionary ever published—also books in Miskito Indian language for distribution in Nicaragua.



Reliance Printing Company firmly believes in using its own product to advertise its services. This handsome booklet tells the story of the new Reliance home—a modern brick and steel building with complete printing equipment of the latest type. Photos of each department tell an impressive story of the high quality, diversified service offered to customers.

Gemtone Inks Dry Fast on Top of Sheet; End Dryback

Printers everywhere are learning that all process work prints better with Gemtone. It's a gem in the pressroom. IPI Gemtone Process inks are made for sheet-fed presses. They dry fast on top of the sheet, without heat—end dryback. Colors sparkle, halftone dots remain sharp and highlights bright.

Inks Trap Beautifully; End Crystallization

Printers report that Gemtone inks just won't crystallize—stay open for months. One printer ran two colors six months after the first two, and inks trapped beautifully. Colors run last were originally first down, yet Gemtone still gave that "premium finish." Ask your IPI salesman for a free Gemtone Folder today.

Advertisement

"My finished art
is done on the press"

... Says The Agency Art Director

"I've learned this . . . on the press, art comes to life or falls flat on its face. That's why I consult graphic arts experts on every detail, including paper. Speaking of paper, my offset reproduction team and I agree . . . Ticonderoga Offset always brings out the best in our work."



"THE PRODUCTION MAN tells me what process to use for best reproduction of art work.



"THE PRINTING SALESMAN instructs his foreman who decides on mechanics of production and paper.

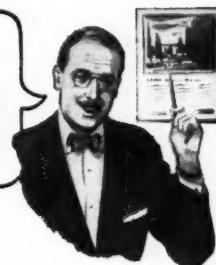


"THE PLANT FOREMAN instructs the press room foreman accordingly. For consistently good results their choice of paper is always TICONDEROGA OFFSET."

Art work sparkles on TICONDEROGA OFFSET

Make your next lithograph job the best you ever produced. True black & white and color reproduction . . . fine ink affinity . . . with sharp, clean results . . . you'll get them all on TICONDEROGA OFFSET. And you'll save money, too. Printers everywhere respect TICONDEROGA OFFSET for its thoroughbred performance. International Paper Company, 220 East 42nd Street, New York 17.

Teamwork
Pays Off!




International Paper COMPANY
PAPERS FOR PRINTING AND CONVERTING



Not Just Freedom of Enterprise, but . . .

Freedom to Speak

Freedom to Learn

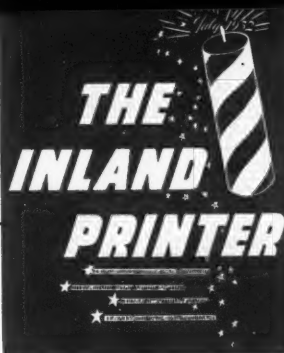
Freedom to Work

Religious Freedom

Racial Freedom

Freedom to Live

The fr
ed fro
the A.
Colora
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was pr
two-pl
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Type Can Be Made to Sell – If You Give It a Chance

**Effectiveness in type usage calls less for extensive
investment than for ingenuity in using what you have.
You can help your customer to do a better selling job**

★ Complacency is fatal to business progress, and nowhere more certainly than in the printing business. All other forms of industry and commerce depend profoundly on printing, and are constantly concerned with what printers have to offer in new processes, means of production, and styles of typography.

In the unsettled times through which we are passing and which may be in prospect, it is especially essential that graphic arts practices be frequently re-examined for possible improvements in their efficiency. It is, therefore, gratifying that for some time printers have been so earnestly engaged in putting their houses in order. All over this country, they are installing equipment of the most advanced design, filling in their range of presses with previously missing sizes, adding the newer reproduction processes, and studying ways to increase production at greater economy of time, effort, and expense. In only one department of a printer's business is this spirit of enterprise given feeble play; type often is taken for granted. And this is the more surprising, in that effectiveness in

type use calls less for extensive investment than for ingenuity and thoughtfulness in utilizing what one has at his disposal.

Typography has an inherent tendency to become stereotyped. It is a powerful selling tool for both printer and his customers, whose cutting edge quickly becomes dull. Repeated use of past selections is easy, and to develop new typographic styles, demands alertness, care, and thought. To avoid hardening of the arteries of invention, a printer must keep before his compositors the perpetual question, "Is this the *most effective* selection and use of type in this instance?" If it is not, and a better handling could do a more compelling job for either printer or customer, the result, however good looking in itself, is a definite loss of sales opportunity. Commercial printers do not, as other manufacturers do, produce goods which must then be sold. Their mechanical equipment is used solely for filling orders already taken. Much less, then, than in other businesses, can the successful printer permit preoccupation with machinery to overshadow the importance of getting business. Type and typography are tools for producing sales, by increasing the effectiveness of his own advertising and also that of his customers.

Advertising in its many forms constitutes a major portion of the volume of commercial printing. Its only excuse for being is that it might be read. The purpose of display type is to attract attention and impel the

reading of the text. Body type is of only secondary importance in the selling process, since, if the text is not read, the display type has failed in its function and it doesn't matter what type unread text was set in. But it is a known fact, and can be readily demonstrated, that one display type will be more eye-stopping

Meet A. R. Hopper

A. Raymond Hopper, writer of the accompanying article, is an old-timer in the agency and advertising field, and has written features on typography for all of the leading graphic arts trade journals since 1921 when he invented the first copy-fitting scale ever designed. He has been the advertising manager of Brown, Durrell & Company, of the Edison Storage Battery Company, and the Hanovia Chemical and Manufacturing Company. Mr. Hopper has been associated with several advertising agencies, copy chief of two, vice-president of one, chairman of the copy committee of AAAA New York Council in 1928, and had his own agency for five years. He is now copy chief of the consumer division of the Newark, N. J., office of Lewin, Williams & Saylor. He published the first exhaustive book on copy-fitting in 1938. He has written extensively for Intertype Corporation.



The frontispiece this month has been adapted from a blotter issued in July, 1951, by the A. B. Hirschfeld Press, Inc., of Denver, Colorado, printers and lithographers. The original blotter was 3 1/2 x 6 1/2 inches and was printed in black, gold, red, and with a two-pica wide blue border around outer edges with name and address in reverse



When everyone in this shop wants to go fishing – and all at the same time – there is nothing else to be done but let them all* go fishing from July 12 to July 28. This naturally means the shop will be closed during this period.

**Except Miss Adcock, Treasurer, who will be in charge of the office – and fishing for orders as well.*

Here's a good idea for telling your customers you will be closed during vacation period. This one was a 5x7-inch French-fold with deckle edge, printed in reddish-brown and black on antique stock with envelope to match, was sent out by the Marchbanks Press, 114 E. 13th St., New York 3

than another, in a given situation. To use, say, Bodoni Bold if in that case Brush or Raleigh Cursive or Huxley Vertical would have been more effective, would be to sacrifice the additional sales or inquiries or observation that the second choice would have induced. In another case, the Bodoni Bold might be the best choice, but get this point clear: the difference between good and better shows up on the balance sheet, whether you can segregate it or not.

This extra attractiveness of one face over another is due entirely to novelty. This may involve nothing more than freshness of image. Let's be rash and assume for a moment that Cooper Black or Ultra Bodoni, because of its impact, is the best display type in the world. In fact, that

was pretty nearly the popular opinion, back in the late 1920's. But use it for the display on every advertisement in a publication and they all lose effectiveness. The eye gets sick of it, and when all shout on the same wave length no one sticks out and the reader is bored. Now insert an advertisement headed by, say, Empire, Spartan Medium, Bulmer, or Studio, and the change of pace is far more potent than mere impact.

Novelty may be achieved by oddity of form. Oddity implies being unconventional or uncommon; it offers no excuse for being grotesque, queer, or uncouth. It is lack of clear thinking on this point that accounts for much of the prevalent handlettering. This can be, and often is, well done and extremely effective by its

brilliance and thoroughgoing originality. Even the mere mangling of letter form to achieve a startling effect does stop the eye by its oddity, but its power is sapped by illegibility and the displeasure aroused. In any case, handlettering generally is intended for use on a single occasion, and is the expression of a single opinion. Hence, it hasn't the need for critical appraisal that a more permanent design would require. Type, on the other hand, must be adapted to constant use over long periods, for a multitude of occasions, by hundreds of people. The investment its production represents is great. The founders cannot afford to make mistakes in its design, and many minds have been brought to bear on its soundness.

For a display type to be capable of maximum sales effort, its first requirement is soundness of structure. It is quite true that the reading public does not know what makes a type design good, but a good type designer does, and what he draws establishes a definite harmony. This harmony, or its lack, people do sense, just as they appreciate a good painting or good music whose artistic principles and technique are 'way over their heads. Whatever one's personal preference in type form, no one doubts the soundness of Goudy, Garamond, Cloister, Bodoni, Bernhard Roman, and none of these has ever hurt anything it headed.

The second consideration should be legibility. In the nature of things, not all types can be equally readable. An over-bold face suffers somewhat in comparison with a medium weight. Brush is about as black as a cursive can be without any loss of legibility. Theoretically, no cursive is as clear as a good roman face, but when as well drawn as the Kaufmanns, Brush, or Commercial Script, is more striking, is likely to be grasped as quickly because it forms words into connected groups, and the style approximates commonly recognized handwriting. Very condensed Gothics require judicious letterspacing to preserve legibility.

On all subjects presented to the general public, the display type must be easily read by anyone, not just the trained eyes of artists. Where the appeal is to the intelligentsia, those whose education or training equips them to appreciate the significance of designs drawn from historic or artistic periods, such specialized types as Civilité and Libra are excellent. The audience must be suited, because that is the source of whatever response the printed matter will get. The most senseless criticism of

type use is where an unqualified bystander, even the printer's customer, tells the typographer, "I don't like this; I like that." He isn't the target the advertisement is aimed at; all he can express is an isolated and often biased personal opinion; and usually he wouldn't be a prospect for the goods, anyway. The question is solely, "What will affect my logical prospects most powerfully?"

The third, and most significant, essential of display type stopping power is that the design be different from what is customarily used. Not even a type face subscribing in itself to every standard of excellence will be good for every application. Appropriateness, kinship of spirit, has its important place. But a face over-used stales and loses its power to attract. Sales effectiveness does not necessarily demand a new type face; only one new at the time, different from those abounding all around the proposed advertisement or other printed piece. The key to attractiveness is CHANGE.

All usable display types can be dropped into three broad groups: Gothics, Cursives and Scripts, standard romans and italics. Power in display can be gained by

1. Changing from one group to another
2. Combining types from two groups
3. Changing the level of emphasis.

When most others are using Gothics and grocery store makeup, try one of the Cursives most appropriate to the product concerned, such as Lydian Cursive, Kaufmann Bold, Brush, Park Avenue, or the newer imported Rondo Bold. If the preponderance of competitors leans to handlettered headings, stay away from the Cursives and choose, rather, a dignified roman like one of the Bodonis, or Egmonts, or the more whimsical Bernhard Modern Roman, or a face with a strictly vertical feeling, like Empire, Onyx, Lydian Bold Condensed, or a condensed Gothic slightly letterspaced. Where what you set will appear among competitors black with Ultra Bodoni, Airport Black, or other extra heavy faces, you'll make a stronger impression by going to the other end of the spectrum and selecting an extremely light face, like Nobel Light, Balloon Light, Piranesi, or a delicate script like Liberty or Bernhard Tango. An interesting illustration of this principle appeared recently with a one-word heading in Huxley Vertical. Of course, the purpose of the advertisement was to feature that particular type face, but in the midst of so much modern effort to gain emphasis

by sheer weight of black ink, this simple, refreshingly clean effect crashed on a reader's consciousness like the sun suddenly emerging from behind the clouds.

There is nothing hard about such effective type use. It doesn't require

long study of type history or design. But it does demand observation of the world around you, a sense of sales values in moving men's, and women's, minds, and some original thinking to keep ahead of those who are content to run with the herd.

Copy idea

Many printers don't send out direct mail matter advertising their own business because they seem to want for good ideas. Here's a house advertisement from house organ, Greenville, S. C., printer



Distance is no obstacle to good printing

Through long, successful experience in handling the requirements of out-of-town clients, Provence-Jarrard can serve you well regardless of location. Many of our large accounts are firms in widely separated cities—often many miles away from Greenville. We are specialists in the type of printed matter we produce for these clients.

Careful attention to mail orders, accurate control of printed inventories, and planning of production ahead of clients' needs—all of these contribute to better printing for out-of-town accounts. And—we give the same dependable service to clients here at home.

Give us the opportunity to explain how Provence-Jarrard can serve your primary needs intelligently and economically—wherever your location.

PROVENCE - JARRARD CO.

Printing — Binding — Office Equipment — Filing Supplies
GREENVILLE, SOUTH CAROLINA

What kind of reception does a customer or prospective customer get when he walks into your place of business? Will he be impressed? Or does he get something he doesn't want from an ill-informed clerk?

How Are Your Customer Relations?

By P. R. Russell

Parthenon Press, Nashville, Tenn.

★ What kind of a reception does a customer or a prospective customer get when he walks into your place of business? Will he be impressed? By the first person he meets? By the answer he gets to his questions? Will he or she be invited to a comfortable seat and be given a definite answer about when he can see someone about the job he wants done?

Suppose this customer has a job he wants to talk about. How many people does he have to see before he gets the information he wants, turns the job over to your organization, and goes his own way? Does he get what he wants in the work done or is he actually persuaded (forced after a fashion) to take what a member of your office staff insists he should have?

"Who's selling whom at your place?" complained a merchant to his printer after a salesman had called on him, insisting: "If you come into my store, I give you what you ask for without an argument. Your man insisted more than I did about what I wanted. I won, but only after a hard fight! The next time your man comes to my store I'm going to sell him toothpaste for shaving cream."

Do your front office people measure up to the standard of customer relations at close range? Too often, the shop has a slender outside sales force and every available man is sent out to scout for business, thus leaving the "home front" completely unprotected. One customer, coming down to the shop with a job in an effort to help its production along, expressed surprise at the difference in the way he was dealt with at close range than when the printer's representative came to see him. No one at the office recognized him, and the person who talked with him helplessly forgot his name in the midst of the interview. (Themistocles could call the names of every one of the 20,000 men in his army.)

How well can you remember names? Do you know when, or under what circumstances, it is proper

to shake the customer's hand? Do you know what to say to open a successful sales interview? If the customer calls for samples of paper stock, can you find what he wants without losing too much time? If he wants, instead, to see some printed samples, can you find them?

Voices are important on the telephone and both voices and manners are invaluable in choosing front office contact people. One sales manager had the happy idea of listening to the recorded voices of half a dozen of his personnel on dictated records to judge who should have an important office position. He had reason later to be pleased with his choice.

There is a well-known story about the two men from the country visit-

ing the city church. Later they were discussing their experiences. "How did you like the way they treated you when you went in the front door?" asked one. "So well that I went around and came in the second time," replied the other.

Maybe the next time you are hiring a front office man it would pay to inquire whether he ever served as a church usher and go into that phase of his qualifications, or maybe you might take a close look at the way your Jewish merchant friend greets you at the entrance of his store. In fact, the printer might learn something about customer relations at close hand by visiting almost any retail store. Note that there is an unusual friendliness at the

Here's a helpful form you can provide for office use when a customer comes to talk about a job

Customer:	_____

Title:	_____
No. Pages	_____
Trim Size	_____
Body Stock	_____
Cover Stock	_____
Body Ink	_____
Cover Ink	_____
Smythe Sew	_____
Saddle Stitch	_____
Cloth	_____
Binders Board	_____
End Sheets	_____
Stamping	_____
Wrap	_____
Pack	_____
Jacket Stock	_____
Jacket Ink	_____
Misc.	_____

Quantity:	_____

average drugstore. The manager of a modern supermarket grocery may be seen spending most of his time chatting with customers whom he has taken pains to meet.

I recently attended a state funeral directors' convention as the representative of a trade paper in that field. I was sufficiently interested—and holding a free ticket, it cost others \$7.50—to remain for this two-hour session. Ninety per cent of the speaker's time—a highly paid representative of the national organization in this field—was devoted to demonstrating the right approach to the person entering the funeral home to buy the several items for a funeral. It was excellent public relations at close range.

Nearly every other business dealing with the public at close range is conscious of the problems involved. Try your shoe repairman, for example, on the half-soling of a pair of shoes. If he asks to see the shoes first, gives a careful inspection, and suggests a "quality" of sole needed, never talking price until he has to, then you may know he is following suggestions of his trade. He probably has three grades of material—about \$1.25, \$2.75 and \$3.50. He quickly sizes up the way you value this particular pair by their appearance. He will talk price, but not until he thinks he has some advantage.

Quoting prices is one of the major problems involved in office contact work. Unless your shop is using a completely worked out schedule of prices on such items as letterheads, office forms of all kinds, etc., this writer can't see how anybody can make a mysterious skyward pass and come down with a quoted price. Those figures up there are about as real as some of the things that Red Skelton sees and hears in his "punch-drunk" fighter routine.

The average customer will be far more favorably impressed that he is getting a good deal if you tell him that it will be necessary to refer the specifications to the estimating department for a price which can be mailed or telephoned to him later. If you have his confidence sufficiently, he may instruct you to go ahead with his job anyway and let the price come along, too.

In this business of public relations at close range, you can't afford to admit the slightest hint of displeasure at being asked for a price. Satisfactory pricing of every job is too vital to customer relations—near or far—to take chances with any charge that appears out of line. Ninety-nine satisfactorily priced jobs are not suf-

SPECIFICATION SHEET	
Date _____	
Customer _____	Acct. No. _____
Description _____	
Quantity _____ Delivery Date _____ Quoted _____	
<input type="checkbox"/> Letterpress	<input type="checkbox"/> Offset <input type="checkbox"/> Multilith
Trim size _____ in. Type page size _____ picas	
Style of type _____ Heads _____	
Sub Heads _____ Reduced Matter _____	
No. pages _____ Running heads _____	
Folios _____ Cover: <input type="checkbox"/> Self <input type="checkbox"/> Separate	
Proofs: <input type="checkbox"/> Galley <input type="checkbox"/> Madeup to: _____	
Engravings: <input type="checkbox"/> Plates furnished <input type="checkbox"/> Copy furnished <input type="checkbox"/> Dies furnished	
Stock: Body, Kind _____ Weight _____ lb.	
Cover, Kind _____ Weight _____ lb.	
Ink: Body _____ Cover _____	
Bindery: <input type="checkbox"/> Fold, <input type="checkbox"/> Saddle stitch, <input type="checkbox"/> Side Stitch, <input type="checkbox"/> Sew, <input type="checkbox"/> Trim,	
Other _____	
Wrap _____	
Delivery _____	
Signed _____	
Form No. 34	

Among printed forms that may be helpful at the front desk is a Specification Sheet for details

ficient to offset the ill effect of one job invoiced too high.

Printers, along with others dealing with the public, are coming to the firm conviction that the only way to deal with any customer is to make him feel that his job is the biggest job in the shop at the time, and handle it accordingly. There is always the possibility that the next job he brings in will be a big one.

There are various ways of testing the efficiency of a front office staff. It might be a good idea for the printers to try some of these. If the girl at the telephone or at the information desk, or anywhere else in the office, is doing a sorry job of it, the pro-

prietor is entitled to know about it for what he has at stake.

How well, and how soon, are the inquiries that come in your mail answered? There may not be a worth-while printing job in a whole bagful of your mail, but you can't afford to overlook even that remote prospect. Even some who pay their good money to advertise for business are dilatory about answering.

Among the printed forms that may be helpful at the front desk are the "Specifications Sheet" on which a detailed description of a customer's job may be written and a simple form for recording telephone calls that may come in.



Above at left is Thatchcot, home of Hal and Violet Trovillion's private press at Herrin, Illinois; at right, Mr. Trovillion looks out of office window

America's Oldest Private Press

Second of a Series

By P. K. Thomajan

★ With the passing in 1949 in Tempe, Arizona, of Edwin B. Hill, at the age of four score and two, the honors of the oldest private press in America now pass to the Trovillion Press, which was officially founded in 1908.

Starting merely as a diversion from publishing a country newspaper, this hobby gradually turned into a full-time operation through the demand for its comforting books. All of the Trovillion titles are unusual in spirit and substance.

"Thatchcot" is the house beside the road situated at the "Sign of the Silver Horse" whence come all the Trovillion Private Press books. Standing at a busy corner in the coal mining city of Herrin, Illinois, it is enclosed with a fence made of old field stones, roughly laid up dry, heavily shrubbed from view of the roadside like an English cottage.

"Thatchcot" is peacefully tucked away amid big trees of oak and hickory and its walls are draped with English ivy and bittersweet vines. The workshop is in the rear, partly in the basement, partly in a ground-level room built onto the back of the house with a door that opens into a wooded garden and a shady lawn. Its windows are set with stained glass mosaics which emblazon the sign of the Silver Horse. The walls of the study are papered with a wealth of the originals and reproductions of beautiful typographic pages—some printed as early as 1780—their paper mellowed now to a tawny tone of sunlit gold. Books are racked wherever one turns.

Within the workshop are cases of types especially selected for their

beauty—the Goudy faces, Hammer-Uncial, Baskerville, and others. Here is a small 12x18 C. & P. press used in experimenting with designs and formats. Actual composition and presswork, however, are done at the Herrin News shop formerly owned by the Trovillions. Most of the books are run off on a Miehle vertical. Binding is done by Brock and Rankin of Chicago.

At "Thatchcot" are stored reams of hand-made papers from far places

Oldest private press in America at Herrin, Illinois, has a colophon of interesting design

At the Sign of



The Silver Horse

that are used in making these fine books. Represented are Rives from France; Winterbourne, Chartham and Kelmscott from England; Fabriano and Tuscany from Italy, and of the domestic papers there is Strathmore. Before World War II fancy papers from France and Japan were used for endpapers and some of the paper board bindings.

The press is owned and operated on a fifty-fifty basis by Hal W. Trovillion and his helpmeet, Violet. The combination makes an inspiring partnership. Hal first caught the itch for printer's ink in his home town of Norris City, Illinois, where he frequented a country newspaper office run by an old time printer-publisher.

After leaving Indiana University where he was college editor of the city's little daily newspaper, he went in the fall of 1904 to Herrin, then the fastest growing town in Illinois, where he bought a weekly newspaper operated by a printer and his daughter. He soon built up the newspaper to an influential and profitable publication which became a political power in southern Illinois. He gradually added carefully chosen type faces and modern presses.

Hal W. Trovillion got started in the private press venture in a novel manner before Violet came into his life. Back in 1908, inspired by the holiday keepsakes issued by that well-known New York importer of fine hand-made papers, Thomas N. Fairbanks, Hal decided to issue some Christmas items of a like nature of his own to send as greetings to friends. The first title was a collection of sentiments by Robert Louis Stevenson in brochure

form. This little book elicited such an enthusiastic response that he was persuaded to continue the practice.

Along about this time Hal came under the influence of Thomas Bird Mosher, was greatly impressed by his literary taste and typographical manners, and as a direct result he aspired to producing his first complete book in 1913, under title of "Neapolitan Vignettes," the story of a trip he made to Italy in 1908.

The very next book was a pretty little volume, handset, "Amphora of Robert Louis Stevenson" and dedicated to Violet La Pointe, who was the following year to become his wife and join up with him in the making of many books.

In all, the Trovillions have written, edited and produced nearly 50 hard-bound books. As the demand passed beyond the limited circle of friends a few were set aside for sale, thereby violating the English publishers' idea of a private press. They hold that

for a press to be private a double justification is necessary: the books must not be obtainable by any chance purchaser who offers a price for them, and, furthermore, the owner must print for his own pleasure and not for hire. This last provision has been pretty generally adhered to, and the press has not gone commercial in all of the years it has operated.

The books are seldom found in bookshops, although they are supplied when ordered. The business is all mail order, and each fall a folio announcement, filled with interesting literary matter as well as news of new publications made or planned, is mailed out to a select list of book-lovers over the nation.

The Trovillions take pride in carrying on the Mosher tradition—publishing rare gems of literature, old and new, with impeccable taste. In these editions, text, paper, design, decor, printing and binding are molded into one homogeneous whole.

Each Trovillion title bears an introduction in which the book, with its author and its contents are told about before you begin reading it.

Concerning his venture, Hal genially remarked, "Ours is a modest little private press. We intend to keep it such and have no desire to build up a big commercial enterprise. We print and reproduce the sort of books which we think good, sound, and enduring literature. If we can get back from limited sales only the cost of composition, press work, ink, paper, and binding, we shall count the project a success."

The Trovillions are great travelers and make frequent literary pilgrimages to great libraries in Europe. There they delve into dusty archives and unearth forgotten volumes. In reproducing these old books much care is taken to preserve as far as possible the atmosphere of the original in format, type and general makeup. The quaint and obsolete

Title pages from two of small books produced by Hal Trovillion's Private Press. In the originals, titles and Silver Horse emblem were in second color

VISITATION AT THATCHCOT

*A Symposium of Little Journeys
to the Home of Trovillion
Private Press*

BY
HARRY R. BURKE
AND
F. A. BEHYMER



TROVILLION PRIVATE PRESS
at the sign of the silver horse
HERRIN, ILLINOIS
U. S. A.

FLOWERS FROM OLD GARDENS

A SELECTION OF OLD AND
RARE GARDEN SENTIMENTS
EDITED AND ARRANGED
BY HAL. W. TROVILLION



TROVILLION PRIVATE PRESS
at the sign of the silver horse
HERRIN, ILLINOIS

spelling and punctuation are followed almost to the letter.

Among the many charming titles made available by this Press are "Delights for Ladies," a reprint of a book first printed in 1602. This is concerned principally with the recipes, methods of preserving food and household hints of Elizabethan era.

"Recipes and Remedies of Early England" is garnered from many and diverse sources by the Trovillions. It contains some curious old remedies, health suggestions, table manners and quaint things of the Elizabethan period and long before.

"The Merchant Royall" is a sermon preached at Whitehall in London in 1607 on the occasion of a royal marriage. This is a rarity and only nine libraries in America were known to possess a copy at the time of this reprint. This edition was printed on an Italian hand-made Tuscany paper. It is bound in black silverflake boards with a persimmon brown cloth spine and the title is gold-stamped.

The reproduction of old gardening books, herbals and cookery books, has become almost a specialty with this press.

The latest title from the Trovillion Press is an anthology of garden sentiments, garnering from the very beginning of that ancient occupation to the present. Mr. Trovillion spent the summer of 1950 in England tracing the original available works in the libraries of the British Museum and Bodleian the various articles used.

This volume is proving the most popular to come from the press and reviewers all over the nation have so acclaimed it.

You can always tell a Trovillion book by its picturesque colophon. The inspiration for the designing of this device was found in the moonlit canals of romantic old Venice. The principal feature is the bow-piece of a gondola, known as the "ferro." This



Violet and Hal W. Trovillion are fifty-fifty partners in operating the Trovillion Private Press at Herrin, Illinois, venture that began some 30 years ago with meager equipment

emblem has appeared on nearly all Trovillion books since 1913. Co-featured on the colophon frequently is a shield bearing a swimming horse which is taken from the coat of arms belonging to the Trevelyan family in old Cornwall.

The scroll below contains the ancestral motto and the identifying line: "At the Sign of the Silver Horse." Romantic legend has it that when Lyonesse, the legendary land that once connected Cornwall with the Scilly Isles, went to the bottom of the sea with all its 140 church bells tolling, there was only one man who escaped. He was a Trevelyan and he came up out of the sea riding a silver horse. Old fisherman passing over these waters today claim they can hear the bells occasionally.

While this little press has been modestly conducted and its lighted candle been pretty well "kept under the bushel," nevertheless, its books have become known around the world. They are found in the cata-

logs at the British Museum Library, at Bodleian in Oxford, in the University of Edinburgh and in the Imperial Library at Tokyo, Japan. Every large university library in our country has some of these books as well as do many of the large public libraries. There are also many collectors for these pieces.

Typographical personalities have praised these books. Among them are such well known authorities as the late Bertha and Frederic Goudy, Will Ransom, John Nash, Elmer Adler, W. E. Rudge, Henry L. Bullen, John Johnson, printer to the University at Oxford and many others.

Prominent literary critics, too, have had kind words for the things selected for printing, such as the late William Lyon Phelps, Elbert Hubbard, William Marion Reedy, Lorado Taft, Sir G. M. Trevelyan, Master of Trinity, Cambridge, England. In the Library at "Thatchcot" there is a large scrap book containing reviews from the nation's leading newspapers and magazines, some of them coming from English, French and Belgian publications.

So in the operation of this little private press, Hal and Violet Trovillion are engaged in a useful labor of love that is contributing to the culture in a mad world, whether or not it has time to stop and listen and heed. An encouraging compliment paid this press once by Carl P. Rollins, printer to Yale, is still timely. He wrote: "What we need in America more than anything else, artistically, is variety, individuality, independence, and if any printing office can give these, it is the private press. More power to you."

In the publications of the Trovillion Private Press, booklovers find a storehouse of satisfaction, the graceful doing of the gracious deed, the fine art of living beautifully blended with the fine art of printing.

Mr. Trovillion operates ancient Advance cutter in his workshop at Thatchcot. Note lever-and-toggle press. Photo at right is bookroom at Thatchcot



Silk Screen Comes of Age

More and more printing jobs are becoming combination problems. Many combine letterpress with offset, and one or the other with Silk Screen. Here are little-understood fundamentals of a very old process

★ "Please quote me a price on a presentation, 30 pages, 12x18 inches; 5 pages in two colors, 12 in three colors, 7 in four colors, 4 in five colors, 2 in six colors. Total run 45 sets, 65-lb. cover..."

"Quote on 1M, 2M, 5M posters, 44x64, 70-lb. offset-paper, 9 colors, delivery 2 weeks only..."

"We need satin ribbons printed for a convention; can you supply us with them and with the badges too?"

"How much will it cost to run a Day-Glo background on 5M bus cards?"

These are only some of the requests that *rush, rush, rush* their way onto a silk screen estimator's desk. A good silk screen estimator must not only know his paper and cardboard, but also glass and wood, sheet metal and masonite, plastics and fiber glass—to mention only some of the more frequent stocks.

But our man should, in addition, be acquainted with decalcomanias, have a smattering of knowledge of the toy and game business, be informed about die cutting, laminating, pebbling and how corrugated cartons must be planned for animated and flasher displays. A good screen man certainly needs adaptability and versatility because I consider silk screen the most adaptable and the most versatile of all the graphic arts.

Silk Screen's History

Silk screen is often called one of the oldest printing processes, and it is believed that the ancient Egyptians and Chinese used it. It is, nevertheless, correct to say that silk screen is the youngest major printing process, if we have in mind not what happened long, long ago, but the process as it is today. The history of silk screen started, for me at least, right here in the United States, and in the second decade of our century. World War I interrupted the development of silk screen which began to grow shortly thereafter. In the '30's, silk screen came of age and it has been constantly growing and maturing ever since. Just as the United States was its birthplace, so

silk screen has also found its perfection in our country. The rest of the world—except England, which has a strong and excellent screen industry of its own—is looking to this country for silk screen know-how, materials and equipment.

Meet the Author



Victor Strauss is eminently qualified to write on the subject of Silk Screen because of his background, experience and writings in the field. He is a partner of the Pied Piper Press, which specializes in fine silk screen color printing, at 225 Lafayette Street, New York City, and a consultant on reproduction problems and printing inks.

He is a member of the Commercial Printing and Lithographing Industry Advisory Committee of the National Production Authority in Washington; the Screen Process Printing Association International, the New York Employing Printers Association, as well as the Lithographic Technical Foundation. He is chairman of the research committees of the Screen Process Printing Association International and the Research and Engineering Council of the Graphic Arts Industry, Inc.

Mr. Strauss' writings include the book, "Modern Silk Screen Printing," a buyer's guide on the subject, and numerous articles on Silk Screen for various graphic arts publications.

One of the three reasons for the success of silk screen has been mentioned already in the introductory paragraph of this article: its adaptability and versatility. This factor is responsible for the unprecedented spread of the process, and that in the most surprising of directions. Silk screen can nowadays be found in such industries as radio, for dials; hearing aids, for electronic circuits; cheese, to imprint huge loaves; furs, to change rabbits to leopards; to mention some of the lesser known fields of applications.

The next reason is the unique color strength and brilliance of screen prints. The *silk screen personality* is unmistakable; screen prints have the "hand painted look" of the original sketches. The inks sit so heavy on a screen print that it cannot only be seen, but can be felt, too. And color, color, and more color is needed in our competitive advertising. The final triumph of color in silk screen arrived with Day-Glo, the daylight fluorescent inks that are almost exclusively, in small and medium runs, printed in silk screen. Many printers throughout the country became silk screen conscious, but only when they discovered that these inks cannot be used in either letterpress or lithography, but only in silk screen.

The final reason is the primitivity of silk screen in comparison to other printing processes. Silk screen has been executed for the longest time almost exclusively as hand printing. Even nowadays, when the mechanization of silk screen has become a reality, silk screen is still predominantly a hand printing process. That primitivity has attracted many people who had more courage and ingenuity than money to invest, and the screen industry is still young and aggressive and full of opportunities for the right kind of people.

Screen Is Important Implement

The silk screen process is known by its most important implement, the screen. The screen is to silk screen what type and cuts are to letterpress, etched copper rollers are to gravure, and a plate made photo-



Silk screen is fundamentally different from letterpress where ink sticks to raised parts

graphically is to offset. In silk screen, the screen is the carrier of the image to be printed. Such a screen, which must be distinguished from screens used in the making of halftones, consists, in most cases, of a wooden frame across the bottom of which stencil silk is stretched tightly. Stencil silk is genuine silk, but other fibers, too, even metal cloth, are used in special cases. The stencil silk most commonly used for quality screen printing has approximately 15,000 tiny orifices per square inch. The image is produced by keeping those orifices *open*, or unobstructed, which correspond to the desired print. All other orifices must be *blocked*. Printing takes place by locating the screen over the stock to be processed and by *pushing* ink across the screen which carries the image. The tool used for this operation is known as a squeegee, and it looks very much like that used by window cleaners. In printer's language, the screen can be called the *form* and *fountain* of the silk screen process.

Silk Screen Press Primitive

Presses used for hand printing in silk screen are definitely not of our day and age but rather of the times of Gutenberg. They are even less developed technologically than Gutenberg's press.

Hand printing presses for silk screen are called *tables* by the trade and that word is well chosen because these presses serve mainly to locate the screen; all the work is performed by human labor.

Screen printing is executed by teams of two or more people. The *squeegeeman* puts the stock into guides and pushes the ink across; the *takeoff man* removes the printed sheet from the table and puts the sheet into a drying rack. Every sheet must be dried individually. Drying racks are space consuming and it is expensive to handle sheet for sheet individually: *drying is, today, the main bottle-neck of silk screen.*

Three Methods of Making Screens

Language is—unfortunately—often quite ambiguous. The equipping of a wooden frame with silk could be considered the *making* of screens. But the trade calls this not making,

but *stretching* of screens. To make a screen means, in the silk screen man's lingo, the making of a silk screen form or of an image for the purpose of silk screen reproduction. Many techniques have been developed over the years but, finally, three have become generally accepted and every good screen shop must be familiar with them.

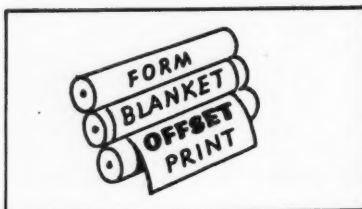
These three techniques are the knife-cut film method, the photographic process, and hand painting directly on the screen.



Silk screen also differs from intaglio process where ink is pulled out of depth of form

Knife-Cut Film Method

The knife-cut film method is the ideal technique for making silk screen forms. The advantages of the knife-cut method are many. Here, let me emphasize two of them only. It is possible to use rough, sketchy art for the making of silk screen forms that are made of knife-cut films, and it is possible to make these



Silk screen differs from offset in which ink will stick to parts of form specially treated

forms without equipment other than an artist's table and a fluorescent lamp. No expense for finished art and no investment for camera, dark-room and other photographic equipment are the points on which this technique rests.

I have often called silk screen the twentieth century method of making colored wood engravings. The knife-cut film method is the basis for this comparison which refers equally to the process and to the results. The knife-cut film was invented by d'Autremont, right here in these United States, and was perfected by another pioneer of silk screen, Joe Ulano of New York. The invention licks the main limitation of paper stencils: the annoying and ubiquitous "bridges" which hold the centers of paper stencils in place. These

bridges which destroy the unity of letters and of design, had to be eliminated if silk screen was ever to be one of the major printing arts. The knife-cut film solves the problem simply and ingeniously. The film consists of three layers: layer #1 is a transparent backing sheet—paper or plastic—which serves as temporary support for layer #3, the actual film, a transparent coating of pyroxylin lacquer. (This film is *not* sensitive to light.) Layer #2, rubber cement for example, bonds layers #3 and #1.

The film which is transparent but colored is used by putting it over the copy and tracing with a knife the areas that will print in one and the same color. All areas that print are stripped and the centers remain secured to the backing sheet. The film is finally sealed chemically to the bottom of the screen, an operation known as *adhering* by the trade. The film cutting technique is very simple, but high skill can attain remarkable proficiency. I have seen a 10-point type cut impeccably! Some of today's film cutters can stand as equals in skill to any of the masters of engraving in the past.

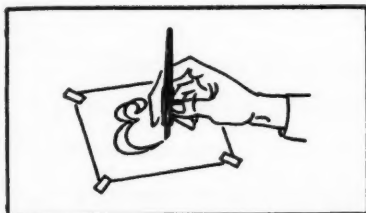
Photographic Screens

Some people may consider photographic methods of silk screen stencil making new, but this is not so. Photographic techniques are rather old even in silk screen, and many people, particularly in Europe, had gotten acquainted with photostencils first, long before they ever learned of any other method. The Autotype Company of London was the first to advertise its carbon tissue for silk screen stencils.

We all know about carbon tissue. It is a mixture of gelatine, plasticizers, and various pigments, coated on paper. This paper becomes sensitive to light after treatment with a solution of bichromate. An engraver's

In silk screen the ink is pushed through pores of the form which is plate and fountain in one





Knife-cut lacquer film, simple as it is ingenious, made preparation of screen more simple

positive is placed over the sensitized tissue in a vacuum frame. The tissue is first exposed to arc-lights, then developed in hot water and finally transferred to the bottom of the screen, similar to the knife-cut film. This description is only schematic, to acquaint you with the principle.

Carbon tissue is very tricky stuff; it yields the finest results, but only in the hands of very experienced operators. Many other photographic silk screen films are on the market, mostly of the same principle, but simpler to use. It is obvious that copy must be perfect if it is to be used for photo stencils. This requirement is one of the great drawbacks of photo stencils when compared with knife-cut technique where finished art is not a necessity.

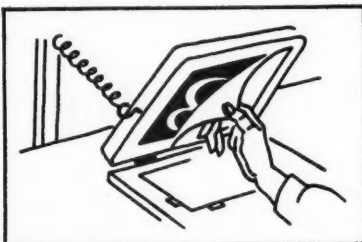
Handpainting on Screen

The knife-cut film technique is excellent for line work, but it is often necessary to soften outlines, to produce drybrush or stipple effects. These are obtained by highly skilled mechanics, or still better, by artists, who paint directly on the screen. Various procedures are now in use. Some artists prefer to use watercolor and to paint in reverse; others use lithographic tusche, paint positive, and reverse the image later. All of these techniques have this in common, that they require great skill and that they yield very beautiful results. Naturally, it is impossible to reproduce copy dot for dot; hand work on the screen is in the nature of interpretation and re-creation.

The word *serigraph* has come into use during the recent past in this country, and even more so in Europe. Carl Zigrosser, the curator of prints of the Philadelphia Museum, coined this word to distinguish silk screen prints that artists made themselves from commercial silk screen. The technique used in the making of serigraphs is primarily one or another variation of hand painting on the screen.

Most screen prints are at this time, and will be for some time to come, dried individually. Even the output of screen printing presses is either

dried individually or is put through forced drying. Forced drying will be discussed later on, together with mechanical equipment in general. Here, it is necessary to mention that drying is a serious bottleneck of silk screen. Why the drying problem of silk screen is so different from that of most other printing processes will be shown instantly. A silk screen print is distinguished by the strength and intensity of its color. But where does this effect come from? It comes from a singularly heavy layer of ink on the stock. Silk screen can deposit



Stripped film is sealed to bottom of screen, backing paper pulled away to reveal design

more ink than any other printing process. The thickness of the ink deposit of other printing processes is approximately three to five microns. (The micron is the millionth part of a meter or the equivalent of 0.000039 of an inch.) In silk screen, the ink deposit varies from one to two and a half thousandths of an inch, or between 40 and 100 microns. Compared

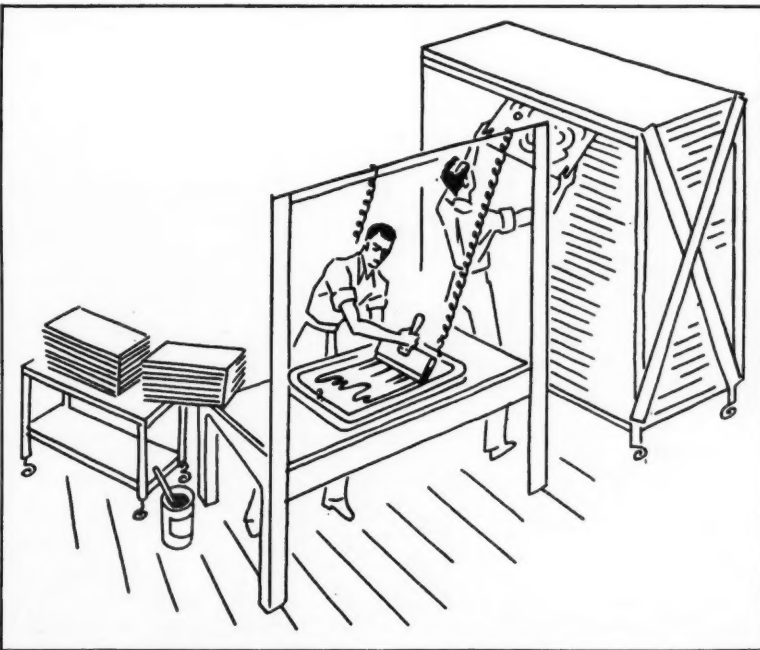
with other processes, silk screen has on the average, a 15 times higher rate of ink deposit.

Silk screen has to pay in two respects for this singularly thick ink deposit. First, in the cost of ink itself. Ink cost means much more in silk screen than in other processes. Just visualize what it would mean for your business to multiply the yearly ink bill by 15! But this expense is not nearly as important as the cost of individual drying which is necessary because of the very heavy ink film.

Screen prints are put into drying racks, of which various kinds have been developed, and there they stay until they are dry enough for piling, sometimes for 15 minutes only and sometimes 24 hours. Racking is the worst bottleneck of screen printing. It takes up a great deal of space and it requires individual handling of each sheet twice: the sheet must first be put into the rack and after drying be taken out. Fast drying inks are a comparatively recent development. They are not as opaque as customary oleo-resinous inks and, therefore, of limited use. But wherever they can be used, they speed up production considerably.

The second half of article on Silk Screen by Victor Strauss will appear in September Inland Printer

A team of two, three, or even four people used for presswork. The two-man team will consist of a squeegee man who takes the sheet, puts it into guides and pushes the squeegee across screen; and a take-off man, who removes the processed sheet and puts it into racks carefully for drying





New Consolidated Lithographing Corporation plant on Long Island covers 215,000 square feet on one floor, air conditioned and humidity controlled for designing and manufacturing of labels, wraps, packaging and displays. Planning, designing, building, moving required four years' work

Four years were spent in planning, designing, building and moving into combination offset-letterpress specialty plant of Consolidated Lithograph at Carle Place, Long Island

New Consolidated Lithographing Corporation Plant Rated One of Most Modern of Its Kind

★ Rated as one of the most modern and efficient plants of its type, the Consolidated Lithographing Corporation's new home in Carle Place, Long Island, N. Y., covers 215,000 square feet of working area, all on one floor except for a mezzanine factory office overlooking the main press section.

The plant started running after four years of planning, designing, building and moving. No fewer than 8,000 man-hours of preliminary planning preceded final layouts drawn from a three-dimensional model that spotted every piece of equipment for straightline plate making, printing, embossing and burnishing, cutting, packing and shipping a huge volume

By Leslie H. Allen

Eastern Editor, *The Inland Printer*

of colorful labels, displays, packaging and other promotional material.

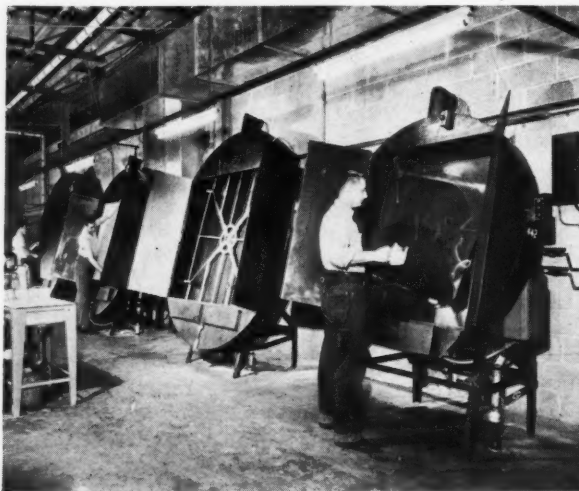
A complete system of air conditioning and humidity control was installed to insure faultless register and to minimize spoilage in departments for processing and storing full sheets. Water for air conditioning comes from wells sunk on the ten-acre plot. Specially designed lighting in proving and pressrooms simulate daylight, so that colors can be matched at all hours of the day or night.

Just inside the front lobby and office area is the photographic and platemaking department, with the factory office on a mezzanine. This department houses cameras, photo composers, vacuum frames, whirlers and other equipment, retouchers, provers, engravers and stipplers. Off this area are the plate graining department and a storage room for the thousands of litho stones the company has amassed during its 41-year career. Some of these stones are still used.

Beyond the photographic and platemaking section is the 46,000-square-foot main press area. It consists of four departments. Offset presses range from a 22x29 one-color

In the photo and platemaking departments is a battery of plate whirlers for sensitizing aluminum and bi- and tri-metallic plates. Department is equipped and staffed to handle jobs, regardless of size and complexity

Consolidated pressman inspecting sheets from a four-color Miehle, one of outsized 52x76-inch offset presses, has the advantage of lighting designed to simulate normal daylight for insuring accurate color matching

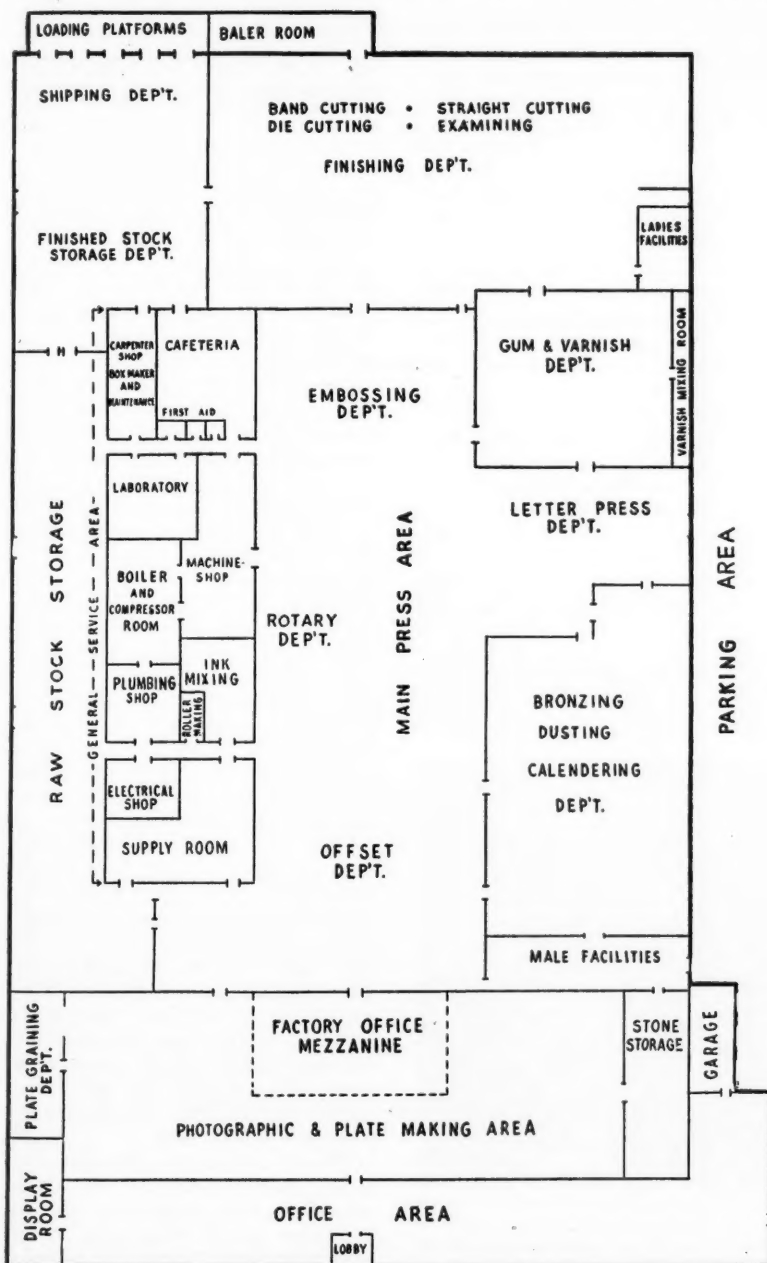


to a 52x76 four-color press. Next comes a battery of direct rotary litho presses, then single- and two-color letterpresses and small Miehle verticals for rush and accommodation jobs. At the far end is the embossing department.

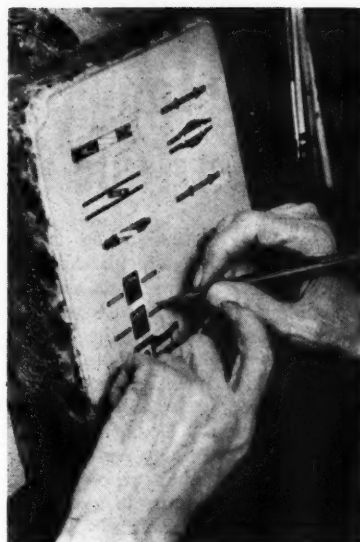
Running along one side of this large area are two departments—bronzing, dusting and calendering, and gumming and varnishing. In the former section are bronzers permanently attached to offset and rotary presses. The specially designed machines include one that bronzes and calenders in a single operation.

The gum and varnish department is sealed off for safety in running volatile varnishes and lacquers. On some of the equipment, fiber glass super heaters have been installed for running special finishes, including Vinylite. Motors and switches in the varnish making and storage rooms are explosion proof.

Flanking the main press area on the other side are a supply room; electrical, plumbing and machine shops; ink and roller making, boiler and compressor rooms; laboratory, carpenter shop, cafeteria and first aid rooms. The laboratory tests papers,



Consolidated's straight-line production plan provides greater efficiency in offset and letterpress pressrooms as well as in specialized departments for embossing, gumming, varnishing, bronzing



Consolidated blends old with new. Here an engraver works on a litho stone. In its 41-year history, company has amassed 100,000 stones

inks and all other incoming materials for uniformity and conformance with Consolidated specifications, and develops lacquers and adhesives for special purposes. Ample space adjacent to a railroad siding is used for storing and seasoning carload lots of paper. Here the humidity is controlled at about five points higher than press area humidity.

At the far end of the spacious plant floor is the finishing department. Here are the tables for preparing, counting and laying up sheets prior to cigar band cutting, straight and high die cutting, or cutting on automatic label cutters. One man on a single machine can cut a half million cigar bands in a day. Special hydraulic lifts adjacent to straight cutters and lay-up tables facilitate handling of large skids of lithographed sheets and finished stock, and reduce the accident hazard of lifting by hand. In this room all finished work is examined before packaging and shipping operations.

The Consolidated plant symbolizes the progress of an enterprise which started in New York City with five flat-bed litho presses and 50 employees. Of the 700 employees on the rolls when the move from Brooklyn to the new plant was made, 650 went along. Proud of its attention paid to the human element as one of the essentials of efficient production making for company progress, Consolidated points out that, at last count, 12.7 per cent of its working force had been associated with the business for a quarter century or more. President of the company is Ralph Cole, who started as an office boy in 1914.

An Old-Time Tramp Printer Speaks

Tommy Tomlinson Likes to Wander; Once Set Type for Inland Printer

By Leslie H. Allen

Eastern Editor, *The Inland Printer*

★ There was a time when three nickels would buy coffee, bread and steak enough for three, suet thrown in. Tommy Tomlinson says so. He should know. He was the tramp printer who bought that cheap breakfast and shared it with Dick Shields and Dean Wiley in an Oklahoma railside "jungle." Dean has gone. Where Dick is, Tommy has no idea. Dick was the tramp who, having somehow acquired an old umbrella, gave it to a Salvation Army lass tinkling her tambourine in pouring rain. Dick married himself off the road. So did Tommy. On his meanderings he met Billie May Stewart in Attalla, Ala. He never knew it was on the map till his freight train paused there long enough to let him off. Now they live in Brooklyn's Ridgewood section; R. C. Tomlinson has stuck to his ad room, proofreading and Linotype job with the Fairchild Press in New York, for 11 years, a long stay-put stretch for a man with tramp printer blood in his veins.

"I'd like to hit the road again," he said, "but at 65 maybe I'd better stay home. Many's the time I didn't have a nickel to my name, but I felt richer, deep down, than I do with my take-home pay now. Still got the tramping knack, though. Betcha I could put Billie May on a bus tonight headed for Frisco, start myself tomorrow with no cash, and get there before she does."

Mrs. Tommy smiled: "Don't take him up on that bet. He's betting on a sure thing."

The tramping bug bit Tommy when he was 16. He got his first union card job as a printer's devil on the *Clearfield* (Pa.) *Republican*, and took to the road after the 1906 World's Series, when from 25-cent bleachers he saw Fielder Jones's White Sox hitless wonders lick the Cubs, despite Frank Chance's famous Evers-to-Tinkers-to-Chance infield. Around 1906 Tommy worked on copy for *THE INLAND PRINTER* when it was printed by the Henry O. Sheppard Company.

How many states? Coast to coast, border to border. Towns? Counted 'em on a map once—California only, 30. Railed it with lots of swell guys. Started in Chicago with Elmer Vickers. Windy City too cold. "Warmer down South," said Elmer, "and they treat you like a gent."

Gave their last \$2 to an employment agency, became railroad section hands long enough for a jump to Holly Springs, Mississippi, slept in a warm brick kiln, worked on a weekly paper for half a dollar a day. Just way-station work. And even warmer farther South. Shipped their two suitcases to New Orleans as a more or less ultimate destination. Tommy didn't catch up with his baggage till months later. Doesn't know whether Elmer ever caught up with his. Recalls, though, that they picked cotton for four days at a quarter a day. Easy job, didn't pick too fast, slept in a featherbed, waxed stronger on breakfasts of cold potato and turnip left over from big suppers. Rested heavily weighted, walked 30 miles to the Illinois Central mainline.

Printshop in Jackson, Mississippi, \$3.25 per day. Then Vicksburg, which Elmer left for parts unknown. Tommy kept travelling duet with other tramps. Tom Murray, Charles (Chippie) Neighbors, and Ben (Kid) Jarbo, who got so cold on a train that, like a paying passenger, he yanked the bell cord to get off. Dean (no university whatever) Wiley, whose smoking in a baled hay car almost burned up himself and Tommy. That was just before this duet, plus Dick



A. W. Pickering, who celebrated his 34th anniversary as owner and operator, *Black Earth* (Wis.) *Dane County News*, stands beside the oldest known Challenge Lever Paper Cutter in existence. Cutter was built in 1887, according to J. Edgar Lee, Challenge president



Mr. Tomlinson has faraway look in his eyes as he recalls his experiences as a tramp printer

Shields, cooked the 15-cent breakfast on a rusty shovel somebody had been thoughtful enough to toss away.

"Tramp printers were easy-going, top-notch men," said Tommy. "Some drinkers, no sots, mighty few grouchers. Genuine fraternity and always helping the other fellow. Overcoats, for instance. If a job ran out on you, or *vice versa*, in the springtime, you left your coat hanging on a hook. Some other tramp would come along and take it in the fall. Never had enough cash to buy one. Spent it all on food and indoor sleeping spots. There'd always be a job in some town ahead."

"If we couldn't hop a freight, we hoofed it. Once Dick and I climbed all day up a mountain to get to a town on the other side. Another time, Dick walked a hundred miles, alone, to get a job he'd heard about through our grapevine information service. Great guy, Dick. Wired me once to take a job he was leaving. Telegram cost him his last 50 cents."

"Put in a plug, please, for old-time trainmen. Some thought we were just tramps, not printers working for a living, but most of 'em gave us a break. Might tell us to get the heck out of that car pronto but usually didn't hang around to see whether we vamoosed. You could drop into sound sleep knowing that the trainman would keep his promise to bang on your car door when you hit the town where you wanted to get off."

"Worst experience! Not the fire hazard in that baled hay car. Just me, alone in a refrigerated car. If the door closed tight, you could scream yourself hoarse and nobody outside could hear you. Down in Texas I barred the door so it wouldn't

close, started to get my beauty sleep, thought I heard the darned thing closing, rushed to it with my heart in my mouth, fixed the blooming bar, then woke up half a dozen times out of a single dream of smothering to death.

"Foremen knew we knew our stuff. We weren't bums, just printers who liked to keep going on the open road. Most foremen took us on, and did us a favor by paying us at once for our first day's work—a big help, because we hit most towns busted.

"Tramp printers did more than supply help where it was needed. They gradually changed working and wage conditions that were close to serfdom. Sanitary facilities in many shops were terrible. We stumped for organization. Where there was no union, we talked it up, sometimes helped to form one before we left. We were unofficial, unpaid union organizers. Didn't expect or want any reward. Tramp printers built bridges for the later printers to walk over. Printer's life span in those days was estimated as 33 years. I understand it's around 58 now.

"Guess I'd never left the road if working week rules hadn't changed. Beginning of the end of tramp printing was the union ruling that a man on a regular job had to work a full six-day week. That stopped laying off a day and putting on a sub, in many cases a tramp.

"How's tricks now? Well, my old-time backlog was the knack of fitting into almost any printshop niche. Set up and got out a whole newspaper for a while, so the boss could go fishing. Money evaporated like dew under the morning sun, but I didn't worry about that, or about trains not being on time, or anything else. Best thing I had was the chance to satisfy my yearning always to go somewhere I'd never been before. That made me happy for 15 years. Used to make the round trip of the whole country every two years.

"Now, on a regular job, I'm still happy in a different way. Maybe I wouldn't be happy if I didn't have such a grand, free-and-easy experience to cherish and gab about. Got a home, bed softer than the ground, safer heat than a brick kiln, no rock or log for a pillow, plenty of good food, radio and television, my own overcoat, and . . . best of all . . . a mighty good wife. I'd never have met her if I hadn't been a tramp printer."

Tommy saw that Billie May was gazing at a wall calendar showing a country road leading towards a golden sunset.

"But four walls," he added, "have a mean way of making a fellow feel shut off from the world."

Faulty Ink Drying and Picking Cause Pressmen Plenty of Trouble

By Eugene St. John

★ Now and then we encounter trouble with faulty drying of ink on coated paper in single-color as well as process work. One type of this faulty drying is chalking when the ink may dry on the surface of the paper but is not bonded to it and may easily be rubbed off. Sometimes such jobs may be saved by overprinting with varnish or by spraying a drying liquid on the sheet but these remedies are not always practicable and are always costly.

Then there is the type of faulty drying which is so slow that it leads to offset and smearing, and at times is so bad that the bindery operations are held up so that delivery of the job can not be made when promised.

Less frequently than the preceding trials, that other pressroom headache, crystallization, is encountered occasionally. Generally, the job may be saved but at some sacrifice of appearance.

Another nuisance pressmen run into is picking, and it can cause plenty of lost time in production. Some plants operate with little or no particular trouble with faulty drying and picking.

These problems can beset any printer, although less likely to be encountered in those plants whose product permits standardization of papers and inks formulated especially for them. When any failure in performance is encountered, the expert trouble shooters from the paper and ink makers are called in and the corrective doped out. The largest plants have operated on this basis for the past half-century, and when paper is changed, a suitable ink is formulated for it.

The commercial printer, getting paper from many sources in four standard grades, with a job on "seconds" at times, may test the ink for drying rate and degree of tack before going to press, usually the day before if practicable. The ink may be examined by pat-out or draw-down on the stock to be used or by rolling it out in a printing film with a brayer. The setting time indicates the drying rate. If the paper absorbs the vehicle of the ink in seconds, penetration is too rapid and would lead to chalking.

The corrective is to change the body or consistency of the ink by making it heavier (stiffer) by adding either a heavy varnish, such as No. 3, No. 5 or No. 8 or a heavier ink. The latter is preferred as more convenient, and it does not change the color of the ink. Halftone inks are made in four consistencies: heavy, medium, soft and very soft, for use on papers with corresponding pick resistance. Obviously, a hard tight surface paper would take a heavy ink; for a wide range of medium surfaces, a medium ink, and the soft and very soft inks would be suitable for papers which have quite low pick resistance.

Dennison waxes are the standard tests for pick resistance, and are used on all coatings which do not depend on thermoplastic binders. Two old-time tests still used: first, rub a little saliva with the finger on the paper and note how much coating comes off; second, the paper may be pressed against an inked roller and promptly withdrawn. Experienced pressmen can tell what pick resistance a paper has by this convenient test but the Dennison waxes are recommended as the preferred means for a test.

When increasing the body of an ink which sets too quickly against chalking by adding heavy varnish,

TYPE FACES
As the Artist Sees Them

Sixth of a Series



BROADWAY

it may be necessary to add a little drier to compensate for the extra binding varnish, but it is not necessary to add drier when adding a heavier ink.

After the binding medium has been added, a second pat-out, draw-down or roll-out of ink with the brayer should be made. The sample films of the original ink and the bodied one should be buried in the center of a stack of sheets about the size of those to be run on the job, preferably the same stock in order to approximate running conditions. The temperature should remain fairly constant over night while testing the drying rate. In the morning, the suitability of the ink for the paper may be noted. It is necessary to test the sample films in the stack to approximate both absorption and oxidation drying encountered during the press run.

The other kind of drying trouble (when the ink dries so slowly as to invite offset, smearing and delayed processing in the bindery) is seldom encountered today unless the paper or the pressroom or both have become very damp; then drier may be added with discretion. Under normal conditions, standard halftone inks dry overnight, many in less time. There are some exceptions to the rule; for example, those inks in which the drier may be killed by some other component. Such inks should not be stocked long in the printing plant, but ordered just when needed for immediate use.

Crystallization of today's inks when used on properly absorbent paper is not as common as formerly, but, of course, any printer can encounter unforeseen conditions which cause printed sheets to be held up for following colors to be surprinted. During such a delay, the first down color(s) may crystallize on a stock which does not properly absorb the ink vehicle so that it dries hard on the surface of the paper. The overnight test described above is helpful in determining whether an ink is drying almost entirely on the surface, which will lead to crystallization. It is well known that paste driers are safer in all but the last color in overprinting.

Should an ink in the overnight test dry out hard and glassy, instead of "open" or "mellow," it is safer to add a little compound recommended by the ink maker to retard such hard drying for a few hours. Another danger signal of possible crystallization is an ink that shows a hard skin in a few hours when a lump the size of a pea is withdrawn from the can and left exposed to the air.

Private Plant Operation Analyzed In New GATAE Booklet Out Soon

★ The Graphic Arts Trade Association Executives group has just released the third in its series of booklets on private plants. The new edition, called "Memo: to Business Executives. Subject: Is Your Printing Department Paying Its Way?", was presented to members of GATAE at their Louisville convention, May 15-16, in limited quantity. Corrections and minor changes are now being made, and the booklet will soon be available to any person interested through the offices of the local graphic arts organizations.

The association's committee on the booklet was headed by S. Frank Beatty, secretary and general manager of the Graphic Arts Association of Illinois, Inc., Chicago; other committee members are William C. Boles, executive secretary of the Printing Industry of Nashville, Inc.; Ernest T. Engle, regional manager of the Printing Industry of Cleveland, Inc., and Fred E. Winsor, vice president of the Associated Printers and Lithographers of St. Louis.

GATAE engaged the services of I. D. Robbins of New York City to prepare a practical analysis of the problem of the private plant in an effort to be of help to the management of any business concern which has a private or "captive" printing plant, or a printing department with printing equipment.

Mr. Robbins has served for 15 years as a consultant to both buyers and producers of printing. In 1940,

he made detailed studies of the purchase of printing by both the City and the State of New York. He is a member of the faculty of the Graduate School of Business Administration of New York City College.

In the Author's Preface, Mr. Robbins writes, "There is a growing feeling that businesses ought to stick to those lines for which they are best qualified and rely on others when they lack special skill.

"In the printing field, very few printers consider it good practice to undertake each and every kind of printing. The so-called trade plants which furnish engravings, composition, electrotypes and other elements used in printing are an established feature of the industry.

"At one time, printers specialized in processes of printing, such as letterpress, and offset-lithography, or gravure. In recent years, there has developed a more significant form of specialization—product specialization. Thus, one printer is better equipped with machinery and skill to produce business forms, another labels, still another books, and a fourth, tickets.

"Under competitive conditions, the special job of printing requires specialized equipment and skill; the average job of printing demands exceptional service. Thus, we have a picture of an industry uniquely geared to the requirements of its customers, capable of printing any job from the smallest to the largest, from the commonest to the most specialized. This is the industry which the buyer must know well in order to buy well."

The first section of the booklet discusses "Commercial Versus Captive Printing Plants," describes printing as a purchasing problem, and gives a partial list of printing specialties and specialists. Section two is entitled, "How to Purchase Printing," and suggests, among other things, a catalog of printed items and an inventory of them, and how to devise a list of reliable sources of printing. "Behind the Demise of Captive Plants," is the title of the third division which considers why captive plants exist, the right engineering approach, why some captive plants succeed but others fail, special reasons for their discontinuance. The final section is a guide to action by companies which own captive plants.



I.D. Robbins, with many years of experience in purchasing printing, is the author of the new GATAE booklet, "Is Your Printing Department Paying Its Way?", to be issued shortly

Offset Research Must Be Economically Justified

★ The story is told that soon after the end of World War I, two Army pilots were discussing how they would make a living once they were out of uniform. After several drinks on the subject they decided on the oil business. They then took off on their last flight at government expense. While flying over a remote part of Texas, one of the pilots said, "I'll drop this bottle out and wherever it lands we'll drill for oil." Soon after the pilots were discharged they formed an oil company, bought a rig, loaded it on flat cars, and set out to find the bottle.

The equipment was unloaded while the freight stopped on the main line, and before it could be hauled any distance from the tracks, one of the few rains that come in that territory blew in and completely mired down the equipment. Since it did not matter too much whether they found the bottle or not, they set up the rig where it mired down and started drilling. In came a gusher and the greatest oil field up to that time had been discovered.

About this same time offset lithography was in about the same state of development as the oil industry. "Wildcatters" arose on every side with improvements, new materials and techniques, and "cure-alls" for every trouble which can beset a process during its development. The industry owes much to these men with little or no technical training who were uninhibited by tradition and rules. However, this method is expensive, and there are many "dry holes" for every gusher.

Thus, organized research stepped into the picture and attempted to bring in developments based on facts rather than on limited experience. Just as geological research attempted to reduce the number of dry holes, in like manner research in lithography has eliminated much wasteful experimentation; but there is still room for wildcatters in both industries. Research-minded people often become too conservative and many a good idea is discarded because it "does not work out on paper."

When technical men first entered the industry either in the laboratories of the Lithographic Technical Foundation, or those of the paper mills, ink companies, chemical companies, or large lithographers, they entered a field which was wide open for discoveries. They could almost select any phase of the process, and in a short time institute savings which would more than justify their salaries.

As the process has become more and more standardized, opportunities for experimentation and development have not lessened to any marked degree, but if the greatest value is to be realized, projects must be selected with extreme care. Likewise, the projects of general interest to tin printers, users of office machine duplicators, label manufacturers, producers of decals, map printers, 24-sheet poster printers, as well as the general line of commercial lithographers become fewer.

From time to time questionnaires have been sent out by the LTF in an attempt to determine what portions of the process should receive the

most research effort, and some of its work has been based on the results of the replies received. Likewise, the research committee of the Foundation is made up of representatives of all phases of the industry and the supply trade, and should be in a position to determine where there is the greatest need for research effort. However, when one hears of the problems most frequently encountered in industry, one sometimes wonders whether or not research should begin at the other end. Instead of the Foundation or private laboratories wondering on what phase of the process to work, research should begin by determining what phases cause the most trouble and account for the greatest loss in production time.

It is a generally known fact that the lithographic industry, in spite of the cost of operating the Lithographic Technical Foundation Laboratories and many companies having their own laboratories, spends far less money, based on volume of sales, than any other comparable industry. Apparently, it does not



First four-color offset press in Eastern Canada was recently installed by Montreal Lithographing Co., Ltd. To announce the event, Montreal Litho produced a novel four-color brochure—one edition for French-speaking customers; another in English. Examining the new 42x58 Harris are (left to right) Herbert Miller, superintendent; J. Walter C. Taylor, president of Montreal Lithographing Co. and known as "Dean of Canadian Lithography"; Gordon Quinn, second pressman; H. E. Stewart, Harris-Seybold representative; Harry Jennings, pressman; Louis Melonja, feeder

recognize the value of research. Changes have come so gradually that they have not been recognized. Also many late-comers do not remember the "days back when—"

I never purchased any automobile tires back in the days when five hundred to a thousand miles was their life expectancy, and there was a time when the life of rubber blankets was little better. Perhaps there are many who do not know that much of the improvement which has been made in blanket life is the direct result of the Foundation working directly with the blanket manufacturers to help them improve their product.

A co-operative effort with paper mills has also led to a better understanding of the behavior of paper on an offset press. Improved plate-making methods, and all of the other developments of the LTF can be talked about, but actually they are meaningless unless it is possible to quote figures to justify the effort. A decade or more ago one would often hear such statements as, "We have not had a plate go bad on the press for almost a year." Or, "We did not have to shut down a single day last year because of paper going out of register." Although such figures could hardly be classed as statistical data, at least improvements could be recognized from them and their cost justified.

If further improvements are to be made in the lithographic process through research, there must be some method of directing it into paths where its cost can be justified. All too frequently neither management nor those doing the research know the objectives for which they are striving.

If, for example, a press is rated at 6,000 sheets per hour, and day after day it turns out an average of 5,000, considering the time required to change loads, this press is running to capacity. Presuming that all of these are salable sheets and the plates complete the run, management could not be justified in spending money for research on making plates run better on the press.

If, however, that press averages 3,000 or fewer sheets per hour and this lost production is caused by the pressman finding it necessary to rub the plates up after each load, or even more frequently, research is called for, but this is work which should be done in this particular plant. It could be ink, platemaking, pressmanship, the press, or the fountain solution.

It is not necessary to go into an elaborate system of statistics to find

out where troubles arise or where savings can be shown. Generally, even the crudest method of listing delays will give an indication. However, regardless of how simple or complicated the system, time must be reported with a reasonable degree of accuracy.

Everyone who has had anything whatever to do with production knows that if a pressman has an extra good run for a while, he is going to hold back on his count just in case he has some later trouble which he can cover up. Likewise, if a plate-maker can bang out an extra plate every now and then, he will not report it so that he will have an op-

portunity to run in one on which he has made a mistake without showing it on the time ticket. These things are to be taken for granted, but serious troubles will show up.

Generally speaking, the suppliers' service men, private consultants, or in-plant service men from the Lithographic Technical Foundation know whether these troubles can be eliminated, but unless the extent of the trouble is known, it is impossible even to determine whether the cost of sending for such a man can be justified, or whether he has corrected the trouble after he has been there.

Any trouble or delay which continually recurs and for which the cause is known should be a subject for research. Most of the time, however, it is assumed that since the answer is not known in one plant or in a particular area, the answer is not known anywhere. This has in the past led to much wasted research effort.

The primary purpose of industrial research is to do things better and cheaper. At times it is possible to do only one of these at a time. The elimination or reduction of trouble is, of course, an attempt to reduce cost of production. A positive approach based on cost figures should give a clue to the points at which research should be directed.

Press manufacturers have continually increased both maximum speeds and sheet sizes to reduce that cost, and for the most part the lithographer has been too largely dependent on the research efforts of the supply trade.

Roller and ink manufacturers have kept pace with the press manufacturer. Even in what was obviously an overly expensive operation, the lithographer waited for the supply trade to furnish him with a cheaper method of color correction. Here again even an ink company thought it worthwhile to develop a color correcting scanner, while a photographic materials company has spent large amounts in developing masking methods in order to sell more photographic materials. Yet, these photographic materials and the inks used comprise only an infinitesimal part of the cost of the jobs printed from them. How much greater stake the lithographer had in these developments should make him shudder when he realizes how little he contributed toward reduction in his cost for the color correcting operations.

As far as the improvement in quality of offset lithography is concerned, two questions again arise.

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 60?

1. Paper surface greatly influences the range of tones in offset presswork. True or false?
2. When does drier fail to dry ink on paper?
3. Should a composing room apprentice be taught to save tie-up string, fancy knot, and all?
4. When printing on the gummed side of a sheet, how will it dry—by oxidation or absorption?
5. Is the usual 10 per cent handling charge on outside purchases profit?
6. When four-color process plates are not marked as to color, how would you differentiate between them?
7. You would be right if you ran two shifts on present equipment—rather than to add to present equipment. True or false?
8. Albumin and deep-etch are two kinds of offset plates; what is the third type?
9. It is better to grain offset plates with marbles not of uniform size. True or false?
10. Rubber plates require less ink than metal plates. True or false?

Are you getting the best quality possible with the knowledge now available? How much improvement in quality is desirable and how much can be justified as an expenditure to do research in this field?

The recent interest which has been shown in quality control in the graphic arts indicates that very few printers and lithographers are satisfied with the quality of the printing which they are producing, but in most cases it is not that they do not believe that the process is not capable of producing high quality work, but that there are many factors which enter into preventing this high quality from being sustained throughout a run.

Research into these factors is the purpose of statistical quality control as it is being adapted to the industry. Perhaps, this may call for further work in press design, platemaking materials and methods, or paper-making. Whatever it calls for, this will be research based on satisfying need. As the lithographer's customers narrow the tolerances in their specifications, new ways must be found to produce the printing so that these standards can be met. This is research with a purpose.

Quality-wise the question arises whether lithography is as good as competing processes or can it be any better than these other methods of printing? Here again a dollar-and-cents value should be considered. As one well-known author of articles on lithography once remarked, "We are not selling Rembrandts." It would be foolish to engage in a research project which would attempt to make a reproduction far beyond the demands of even the most fastidious buyer. But some people in striving for perfection attempt to go that far.

Now that much of the lithographic process has become fairly well standardized, lithographers should make certain that they are receiving the maximum benefits from the work which has gone before. From the questions I am continually asked, it appears that many shops are not taking advantage of the information available, and considerable savings in time and material could be instituted if these problems occur as frequently as the questions seem to indicate. Recently a number of consultants have entered the field of lithographic service. Some of these are excellently trained in all phases of the industry; others have had very limited experience in some lines; also the LTF has in-plant service available. To hire any of these men

(Turn to page 77)

OFFSET...

QUESTIONS AND ANSWERS

Chas. F. King will answer questions on offset. Write him in care of The Inland Printer

Gum Arabic vs. Cellulose Gum

I have noticed in reading your columns that you frequently refer to recommendations made by Lithographic Technical Foundation, but it seems that sometimes you go out of your way to avoid mentioning a material the Foundation recommends very highly. That material is cellulose gum, and I have been wondering if your experience with it has been like ours, all bad. Am I trying to read between the lines, or have you had some bad experience with this gum?

I am sorry that my personal feelings have shown in my writing to such an extent that my failure to praise a material can be construed as a condemnation of it. From the information which the LTF has been able to gather, this material is a better desensitizing agent than gum arabic when properly used. However, in order to properly use it, the platemaker must change his habits.

From a production standpoint, it is hard to explain to him that by making such changes he will produce better plates, when the plates he is making by the old method print just as sharply and last just as long as those made by the new technique. If the plate will run the job off with little or no trouble, it doesn't seem necessary for him to learn a new technique simply because some laboratory says that the new material is better. Even if he's ordered to use the better material, it has been my experience that there will be some plates spoiled before the technique has been thoroughly mastered. It takes only a few such delays for those in charge of production to demand that the experiment be stopped immediately and get the presses running.

Then I have another rather personal complaint. I do not know anyone who knows the best or the most effective way to use gum arabic. Only recently the Foundation found by changing the ingredients in a gum arabic etch, its effectiveness on aluminum was greatly improved. In fact, gum arabic is now recommended in place of cellulose gum on aluminum plates. If as much effort had been put in to find the best means of using

gum with existing techniques, or even improving them, perhaps all of this furor concerning the substitute material would never have taken place.

Offset Printing on Wood

Can you help us determine the type or kind of offset printing or proofing press best suited for doing the following offset printing job? stock: wood with smooth white painted or enamel surface; the printing area is approximately 10½ x 12 inches; impressions per day: 300 to 1,200 with an average of 700. We presume, for example, a flat-bed proofing press might be applicable. However, we would appreciate your advice as to what type of equipment you consider desirable, and where obtainable.

Perhaps a tin-printing press or one of the older style proof presses could be adapted for your work. However, I do know that there was a press designed some ten years ago to do a job very similar to the one you describe. This may sound like heresy, but it was a letterpress rather than an offset press, and the job was printed from rubber plates.

At the time this press was designed, it was the intention of the user to print ammunition boxes, but the press was redesigned for decorating furniture when the plant was reconverted to civilian manufacturing. The ultimate purpose the furniture manufacturer had in mind for this piece of equipment was the elimination of decals on children's furniture. As you will understand, such a press had to be made to register very accurately. I am sending you the name of the press manufacturer.

Making Dye Print Proofs

Please furnish me with the name and address of the supplier of materials necessary for making dye print proofs for color work in offset lithography.

There are a number of dye-print methods on the market and nearly any lithographic supply house can furnish you with the necessary materials. I am sending you by mail the name of one of these suppliers with whose materials I am very well acquainted.



Experimental press is explained to touring TAGA members during their visit to Harris-Seybold Cleveland plant. Telling how Harris uses press in Experimental Laboratory is H. Brandt, engineer in charge of lab



Massive framework of Harris rotary letterpress caught eyes of these TAGA delegates. Bill Martin (left), Harris research chemist, explains that big press will be assembled, tested, and dismantled for shipment

Offset Subjects Dominate TAGA Cleveland Meeting

Reported by Charles F. King

The results of research in various phases of the graphic arts industry were described in papers presented before the annual meeting of the Technical Association for the Graphic Arts, May 5-7, in Cleveland. A year ago, at its meeting in Columbus, Ohio, this organization which had been founded under the name of the Technical Association of the Lithographic Industry, changed its name to include all phases of the graphic arts.

The purpose of the organization is to provide a place where scientific papers on subjects related to printing in its various forms can be presented in technical language to those interested in the science of graphic reproduction. As a result, the papers at this meeting and the discussions which followed each were, for the most part, of a strictly technical nature. Some few less technical papers described new or not so well known techniques available.

Under this latter category could be classed the paper written by Charles E. Marx of the Bureau of Engraving and Printing, and presented by Robert J. Lefebvre of the Government Printing Office. Mr. Marx, who is often called "The Father of Dry Offset," began using high-etched plates on offset presses at the Bureau some 30 or more years ago and has continued to use them ever since. The work which the government is doing and that which is being produced by commercial printers were described. Although most of the early work was done with zinc plates, most recently developed method employs magnesium. This metal, which etches more uniformly than zinc, requires fewer bites to attain the desired depth. Depths of from 0.012 to 0.015 inches are required, for fine line work or halftones and a fairly all-over pattern is necessary to permit clean printing. Apparently there is little or no wear to the plate itself and many millions of impressions can be run.

A second paper on "Dry Offset" was presented by H. F. George of Mergenthaler Linotype Co. He showed how high-etched plates could be used to advantage on the Davidson Duplicator. After explaining the technique employed with this machine, he both printed and printed and embossed a letterhead from these plates with a machine he had before him.

William C. Huebner talked about "things to come" based on work being carried on at Huebner Laboratories. Applications of electronics in the printing industry, pressureless printing, and printing from smoke were discussed by this famous inventor.

"The Flow of Vacuum and Compressed Air Through Pipe Systems, and Their Effect on Lithographic Press Operation" was the title of a paper presented by C. Herman Brandt, Engineering Laboratory, Harris-Seybold Co. The research work on which this paper was based consisted of setting up different types of piping systems of various combinations of fittings, sizes, and lengths, and measuring the effective force of the compressed air or vacuum as related to the intended effect on paper at the point of delivery. The conclusions reached as a result of this research, have a direct bearing on the design of a press, and the size or number of pumps required to handle the sheets for which the press is designed.

The theory of press wash-up was discussed by John A. Hinckley of the chemical engineering firm of John A. Hinckley & Associates. Mr. Hinckley pointed out that the common solvents generally employed in press wash-up have the ability to completely remove the vehicle portion of the ink, but quickly reach an equilibrium point between the amount of pigment which will be transferred into the solvent system and that which remains on the rollers. Additional applications of solvent

remove only part of the remaining pigment which is tightly held on the rollers by electric charges. By using a solvent which neutralizes these charges, the pigment particles are caused to release from the rollers and enter the solvent system. This is the theory on which the three-step wash-up system recently introduced by the Lithographic Technical Foundation operates. Through the use of two special solvents and isopropyl alcohol, the color is removed from the rollers sufficiently well to permit going from a black to a yellow on a press in one wash-up.

Gordon Wheeler of the LTF laboratory staff reported on the progress which has been made in the development of a pick-tester for determining the resistance of paper to picking on an offset press. Results obtained with this instrument have been found to correspond with press performance to a remarkable degree.

Although the paper presented by Dr. George R. Sears of the Institute of Paper Chemistry could be considered in some respects as a progress report, it gave indications as to a means of studying the relationship between ink and paper, and also some of the relationships which do exist. Through the use of an inclined plane and a metal roller for transferring the ink, he found that metal foil, cellophane, and other materials which do not absorb ink remove half of the ink from the roller. Assuming that such a 50-50 split would take place on paper, were it not for the absorptiveness of paper, the difference between the amount of ink actually transferred to the paper and the 50-50 ratio is a measure of the amount of ink absorbed. The effects of smoothness, ink composition, speed, and pressure can be measured by this method, but as yet no work has been done with pressures even approximating those encountered

(Turn to Page 88)



THERE'S A STORY BEHIND THIS PICTURE

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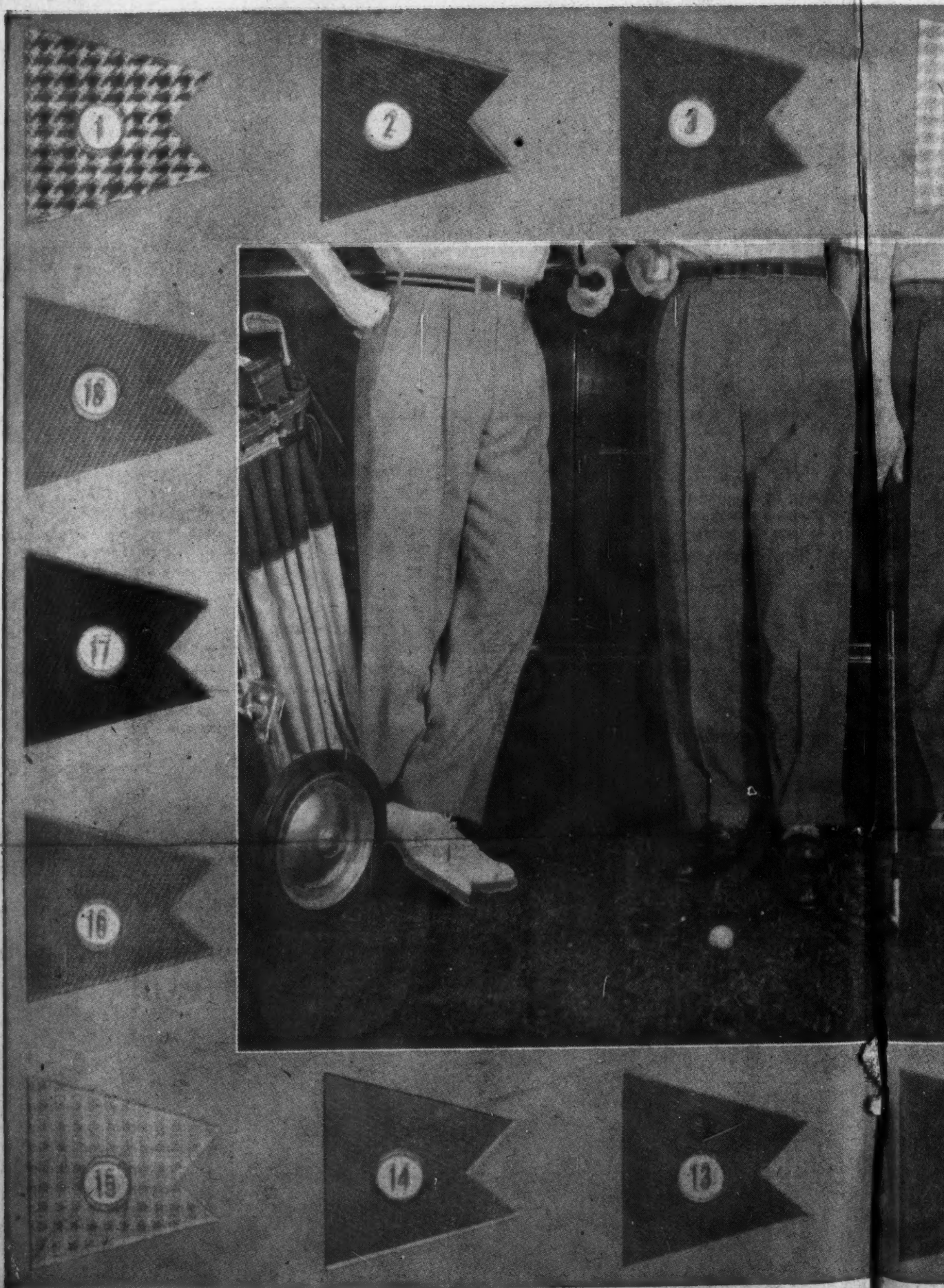
Kleinhans

presents 'em just in time for y

RESORTS

Copyright 1952 Kleinhans

Deluxe tailored full weight rayon gabardine



for your Decoration Day wearing pleasure

SLACKS

1952 Kleinhans

hardine, permanently wrinkle-resistant





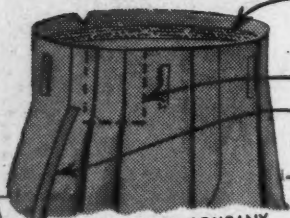
Carl Burke Photo

Choose Yours from

18

Handsome Slacks

See numbered fabrics pictured above . . .



Snug-tex waist banding
Hidden watch pocket
Angle-cut side pockets

THE KLEINHANS COMPANY
Main and Clinton Streets
Buffalo 3, N. Y.

☐ Check encl.
☐ Charge
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Please send me **Prs. RESORT SLACKS @ \$7.95.**

No. Prs.	Waist	Inseam	Reg., Short, Long	Fabric No.

Name _____

Address _____

City _____ Zone _____ State _____

Add 1% Sales Tax if Merchandise is Delivered in Erie County

You'll want several pairs for golfing
Sunday driving, and Summer resorting

We've used color film to give you some idea on paper of the fabric of the strikingly handsome effect of Kleinhans "Resort Slacks" in photography can't let you feel the rich heft of the full weight rayon. They have the resilient feel of pure wool and are processed with full resistant finish. And wait till you get a close-up view of the deluxe C. Angled side pockets streamlined into the welt seam, blind-stitched back pocket tab, hidden watch or change pocket, and Snugtex waist shirt neatly in place even when you're swinging a golf club. Our include regulars, shorts, and longs . . . right up to 56 waist. At \$7.95, of a buy and they're backed by Kleinhans full guarantee of satisfaction.

Open a charge account and buy your vacation togs now. Up

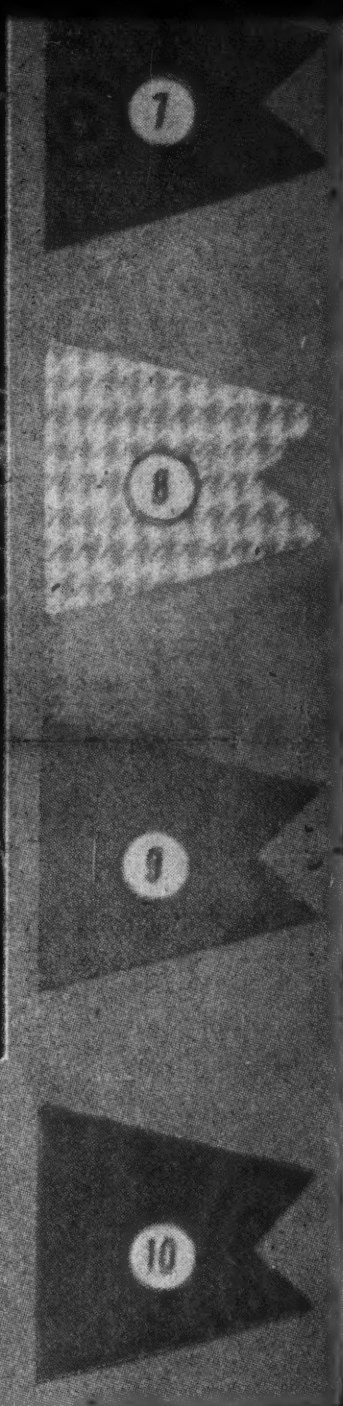
KLEINHANS

Main and Clinton

Store Hours Thursday, 12 N

2 hours parking at the Vendome Garage





Some Shades

for golfing, picnics,
resorting in general

on paper of the fabric color range . . . and
"Resort Slacks" in real life. But even color
the full weight rayon gabardine fabrics.
processed with full permanent wrinkle-re-
view of the deluxe California-style tailoring!
seam, blind-stitched belt loops, keystone
et, and Snugtex waistbanding that keeps your
golf club. Our tremendous size ranges
to 56 waist. At \$7.95, these slacks are a whale
guarantee of satisfaction or your money back.

ation togs now. Up to 3 months to pay!

1,600 Slacks
Priced Only


\$ **7⁹⁵**

Second Floor

SPORT SHOP

Thursday, 12 Noon to 9 P. M.

In Downtown Buffalo

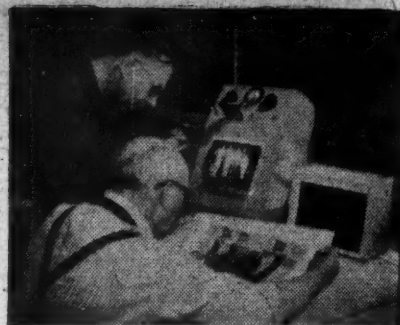
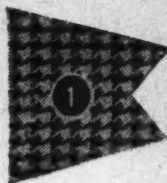
Garage  with the purchase of \$1 or more

How the ad was produced

Here, step by step, is the story of a retail newspaper ad in ROP color—a good example of the practicability and effectiveness of full color for local advertisers.

The layout was made by Kleinhans' (Buffalo, N.Y.) advertising manager, and their regular commercial photographer provided the color copy: two 8 x 10 Kodak Ektachrome shots (one of the fabric swatches and one of the models).

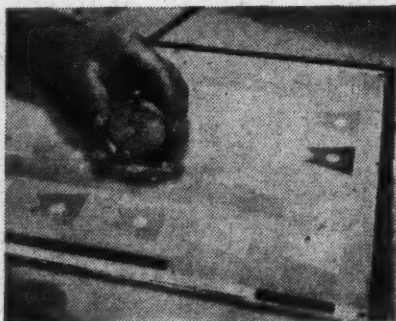
The plates were made by Niagara Engraving Co., Inc., Buffalo. The photomechanical production costs proved unusually economical. The ad appeared in the May 22 issue of the Buffalo Courier-Express, in an issue of approximately 150,000 copies. These reprints were produced in exactly the same fashion—as described here.



From the Ektachrome positives, continuous-tone separation negatives of each transparency were produced on Kodak Panatomic-X Film by scanning on the Time scanner.



The copper plates were etched face down in a still bath.



After etching, the plates were checked for dot formation and depth.



The flat-etched plates were wet-proofed on a 4-color Vandercook press.



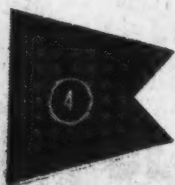
After being dipped in a hot cleaning solution, the plates were nickel-plated to give a better printing plate and to permit an uninterrupted press run.



After final trimming and beveling, the stereos were delivered to the press.



The ad was printed on a Scott press with color deck, using the inks prepared for the Buffalo Courier-Express by IPI.



FROM COPY TO METAL, IT'S KODAK

lives, con-
negatives of
duced on
y scanning



After continuous-tone positives were made by contact on Kodak 33 Plates, 75-line screen negatives were made to size on Kodalith Transparent Stripping Film.



The halftone negatives were then combined and stripped to register using the blueprint method.



The combined stripped negatives were then printed down on copper plates.



vere wet-
andcook



After correction and final proofing, plates were registered, squared, composed with the other matter, and locked in page-size chase.



Mats were molded, curved, and baked to hold size and register.



Curved stereos were cast from the mats, inspected, cut off, beveled, and registered.

What were the results?

A real rush the day the ad appeared; even larger crowds the second day. More than 1000 pairs of slacks sold on the floor within 2½ days (probably a record for the store); plus phone and mail orders. Total store traffic up very sharply, with much improved sales in other departments, too.

Photography and color, reproduced by skilled craftsmen using the right materials, make powerful retail sales tools.



colt press
inks pre-
r-Express

See the example inside ➔



GRAPHIC ARTS DIVISION
Eastman Kodak Company, Rochester 4, N.Y.

Kodak

THE INLAND PRINTER, JULY, 1952

Concentration on Better End-Use of Value of Products Urged by LTF

Wade Griswold, executive director of the Lithographic Technical Foundation, used a recent joint meeting of the Printing Estimators and Production Men's Club and the Young Printing Executives Club, New York Employing Printers Association groups, as a platform for expressing his conviction that the graphic arts industry is wasting too much time in non-productive generalities about the relative merits of present processes, and "not putting enough time, energy and money behind research and engineering for increasing the end-use value of our products through improved quality, uniformity, flexibility, at costs competitive with other media in order to deserve more business."

"Better we work together where we can for an over-all increase of volume of ink on paper," he added. "Better we pay more attention to the right process for the greatest end-use value in every job."

Speaking from his long experience in producing and selling work in all three processes, and from his association with research and craft training in all three, Mr. Griswold stressed these four points:

"1. Neither the public nor the customer viewing a piece of commercial printing gives a continental what process was used to produce it.

"2. Each process has ample room for expansion in fields in which it has sufficient advantages—witness gravure, long denied commercial importance in this country simply because of the selective publications purposes for which the process was first introduced.

"3. Need for concentration on better end-use value of products resulting from putting ink on paper in any process.

"4. Need for better understanding and better co-operation of the various media within the graphic arts, including newspapers, magazines, poster operations, commercial printers, lithographers, even advertising agencies and managers, and public relations counsels. Much of their bread, too, is buttered by ink on paper. All of us interdepend upon and contribute to better end-use of methods of putting more ink on more paper."

In the business of putting ink on paper in any process in competition with all other media, said Mr. Gris-

wold, all graphic arts branches have "common interest in realizing that research to improve processes, and training to increase craft skill, are capital investments, and that real technical knowledge and craft skill are the greatest security a production man can possess." He did not intend to imply that the industry's future requires college graduate engineers to operate presses, cameras, correction and platemaking departments. His point was that it is an executive's responsibility to understand and apply the results of research engineering and the value of training.

"Research and employee training," he continued, "are definitely parts of the cost of doing business. Management should establish such policy, of course. But bookkeepers, accountants, budget controllers must be shown the importance of budgeting funds for these purposes. While five per cent or more of gross sales is a fair figure for all research and experimentation of a small or large plant, at least one-tenth of one per cent is a conservative amount to invest in co-operative research. Competitive industries invest two-tenths of one per cent. One-tenth of one per cent is conservative for investing in development of training materials and programs. Such investments are in every case income-tax deductible."

Mr. Griswold saw public indifference as the greatest competition against any and all reproduction processes. He meant indifference to "the stuff we make available." But he believed that movie, radio and television dramatization of interest in information, such as quiz programs, has increased "the potential of the only means of disseminating lasting and reviewable information—the printed word and illustration.

"Something like 80,000,000 people see unretouched color photography in technicolor and similar processes weekly. Unconsciously, they regard as inferior any attempt at color photographic reproduction, by any process, that is all noodled up with obvious hand work. So eventually the public pressures our customers into the use of more color and more faithful reproduction.

"We belong to the fifth largest industry in America. To a large extent it is a service industry, supporting marketing, distribution, and advertising activities peculiar to our outstanding economic system. If we only could look at our creative, production, sales, research, technical and training activities as means to the end of producing better end-use value of our products and services, it seems to me we would avoid a lot of wasted time and all get a better share of business.

"We perform a valuable service in channeling lasting impressions, information and knowledge to the public—the kind that experience in war areas shows cannot be jammed out. Let's not forget that we are the bulwark of our economy in peace and war."—Leslie H. Allen.



Wade E. Griswold (center), Lithographic Technical Foundation executive director, explaining to Fred K. Snyder (left), president, Printing Estimators and Production Men's Club, New York City, and to David R. Perrazo, president of the Young Printing Executives Club, New York City, the sword hygrometer, or paper hygroscope, which tells if piled paper is in proper balance with pressroom humidity. Background photo shows inkometer for measuring ink tack and press stability

THE PROOFROOM

PROOFROOM PROBLEMS
AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

"Valuable" Errors

I found this amusing little typo in an article on printing errors: "Pure typographical errors in the world's plentiful supply of stamps are cataloged by the thousands."

Did you ever try to calculate the mathematical odds against turning out one perfect page of print? Why typographical "errors" on a little chunk of gummed paper make a collector happy, we are not prepared to say. In one instance, an airmail stamp (1918) depicted the plane upside down, not inappropriate to those early days of flying. The value of the stamp went from less than a quarter of a dollar to \$5,000. Some poor printer got bawled out—fired, maybe—while the philatelist supplier got rich.

We doubt that errors are regarded as "valuable" at the GPO or Bureau of Engraving.

Tramp, Tramp, Tramp

Is there an actual difference in meaning between *troop* and *troupe*?

The words originally were used interchangeably. Now *troop* is used in a military or Boy Scout sense; *troupe* indicates a gang of ballet dancers or strolling players.

What Secretaries Should Know

With reference to your query in the May issue on addressing public officials, I am enclosing a booklet published by us called "America Speaks," which includes some information on the subject.

You may be interested to know that I secured this information by going to the public library and inquiring at the information desk. The girl in charge walked as if she had been shot by an arrow straight to the book *What Every Secretary Should Know* and fanned through the pages until she found the section containing the information, which was many times more detail than we used in our booklet. For the benefit of your reader, it took about two minutes to obtain the information.

Thanks much for your letter, and for the copy of your service-rendering booklet. We will tell our reader to get himself to a library, to find out what a secretary knows—or should.

When F Was an S

Perhaps you can help me solve this—I can't find the answer in any of my books: Why was a letter character similar to "f" used in place of "s" in earlier days? And, if it was truly an "s" why was it replaced with an actual "s" that also appeared in the same copy, even the same word? I tried to justify its appearance by presuming it was used only before a vowel...but neither that, nor any other theory of mine, held up in longer reading.

That's a very good question. Are you sure that you can part with it? We'd gladly give it back. Our great big dictionary has only this to offer, which everybody already knows:

"In printing, the form *f*, formerly much used, now appears but rarely, joined with a following consonant."

Many long years ago, when we were an apprentice on IP, there was a running discussion of this strange *s* matter in *Proofroom*. We will look it up on the first dull rainy day that falls the day before pay day. Meanwhile, we'd like comments and theories from our readers. This poor man lives in the smog of L. A. We don't want him in a mental smog over *s*'s that look like *f*'s.



(The cartoon was appropriated—sans permission or involvement with filthy lucre—from Vernon L. Kissig. If it were not against our policy to give names of those who write to us, we could mention that he lives in Los Angeles.)

The Question Was?

The Question Is: Who reads your proof, Friend Bump? Quote from the April *Proofroom*: "Let history answer the question."

I've always favored spelling it *anser*—'twould be easier.

I like your department anyhow. It proves that a proofreader may have a sense of humor too.

Sometimes we read our proof, sometimes not. It depends on whether we feel strong enough to face it. In this case, we read the proof; so did two good proofreaders in the office, plus the reader at the plant. It just goes to prove something—maybe that the word should be spelled *anser*. Thanks for approaching our error in a good-humored spirit.

Strong Words

Isn't *hate* the strongest word to express aversion? I challenged the use of it in some copy when tepid *dislike* obviously was the meaning intended.

Such a subject for a sunny day! The individual differences of the "dislike" words have been lost in the shuffle. One *loathes* a snake, *dislikes* someone because of his impoliteness, *despises* an idler, *detests* a thief, *abominates* antisocial behavior, *abhors* a kidnapper, and *hates* war. (That sentence is from *Mark My Words* by John B. Opdycke.) The average person "hates" indiscriminately—things, people, principles, *et cetera*. Except under unusual circumstances, we doubt that you are justified in challenging use of the word.

Dear Sir or Madam:

The University of Chicago Press *Manual of Style* (newest edition) has a list of addresses for many official personages, including mayors and judges, as well as many others with civil and ecclesiastical titles.

Our query came from a man who owns the *Manual*. He may have an older edition or wish to address himself to an unusual title.

We persist in our belief that when no special form of address can be found, ordinary polite salutations will be acceptable.

The Little Red School House

My old teachers would not believe it, but their instructions made a big and lasting impression on me. Things that were "wrong" according to them are still "wrong" to me now. For instance: I was impressed with the fact (?) that *loan* was always a noun, never a verb. Yet I constantly run into things like "He loaned me five dollars." Have things changed since I was a boy browbeaten into learning about *loan*?

Another matter is the use of *like* as a preposition and conjunction: "He worked like a beaver," "It looks like they mean business," "Do it like you were told."

We are informed, by a good authority, that the use of "loan" as a respectable verb dates back to 1200 A.D. The British dislike this usage, but it is thoroughly accepted here.

The same authority seems resigned to the use of *like* that you mention. It simplifies things. "He worked as though he were a beaver," or "He worked in the same manner as a beaver" are clumsy. "Let's all sing like the birdies sing," say we.

Hyphen Trouble Again

This may seem like a frivolous question to you, but it isn't to me. What is the correct hyphenation for the phrase "an old-timer sheepshearer"? I'm not often troubled by sheepshearing, but the "old-timer" crops up often. Some times it is three different ways in one piece of copy: old timer, oldtimer, and old-timer. And why is it that someone machine-guns someone with a machine gun? Hyphens are driving me nuts!

Let's not get ulcers over this thing. Your phrase is correct. There are as many schools of thought on hyphenation as there are theories of how to bring up children. Why not pledge your allegiance to one authority and stick by him? Webster has been in the business long enough to demonstrate reliability.

For Coughs, Debts, and Fudge

Is a list of ingredients, with directions for putting together for cooking, properly called a *receipt* or a *recipe*? If this sounds like a simple query, look it up yourself. Every reference book has a different answer. I favor *recipe*, because somewhere along in my childhood, I was told that a *receipt* was a written acknowledgment of receiving money or goods.

We found the situation as you describe it, no one caring to set up a strong line of demarcation between the two words. As so often happens, we turned to Fowler's *Modern English Usage* for the final word:

"In the sense 'formula for the making of a food or medicine' . . . either word is as good as the other,

except that, while *prescription* has almost displaced both as a name for a doctor's formula, *receipt* is in that special sense still more nearly discussed than *recipe*. These facts are worth mention because it is sometimes debated, idly for the most part, which of the two is the right word. *Recipe* . . . was originally the first word of prescriptions written in Latin, being a Latin imperative meaning *take*."

We prefer *receipt* to mean a souvenir of money spent; *recipe* is something for fudge.

Sporting Seed

How is the word "seed" used in sports events? What meaning is given to it? The explanation given in my reference books falls short of making sense.

We fall a little short of being adequate in the sports world, but we believe that "to seed" means to arrange contestants or teams in tournaments or meets so that the best players don't meet in the early run-offs. In Olympic games, seeding is done so that members of one nation don't compete against each other.

The word was first used this way about fifty years ago in tennis matches and originally meant to sort contestants according to skills, so that the character who plays *pour le sport* isn't stuck against one who plays *pour le blood*.

Half a Century Ago in the Proofroom

Note the position of the interrogation point in this sentence: What is meant by the statement, "My father is greater than I"? What is your opinion of its correctness? It is claimed by an American editor that, although it may be grammatically correct, it is "awkward-looking and unmechanical." On the other hand, it is maintained that this is not an argument that the above is a correct application of the rules of punctuation, and is followed by the leading journals and periodicals of the present day."

My opinion is that the point is given in the correct position, and that the other position is incorrect. Probably, however, of the leading journals and periodicals of the present day, those which print such things incorrectly outnumber the correct ones.

These items—lifted intact from *The Proofroom of the nineties*, edited by F. Horace Teall—are here offered for historical interest only, and are not for present-day guidance.

Furor and Combating

In your April *Proofroom* appears the word "furor." Have you gone ultra-modern, leaving off the final "e"? Your Canadian readers aren't going to like you if you keep up this sort of thing.

Now for my own problem. My superior and I are arguing over the spelling of the word "combating." I maintain that it should be "combatting." He says one t. Who wins?

Furore is defined *furor* in our little dictionary; in other words, Webster prefers abandoning the e. We hope you are jesting, and that our friendships are not made of such flimsy stuff.

Both you kids are right in your combat about *combating*. We recommend letting your superior win. He will, anyhow. There's no profit in combatting with one's superiors, unless some great moral principle is involved.

Some of the Answers

I must admit, I don't know all the answers either; but some of them are contained in these two, very handy reference books—"Letter Perfect—The Secretary's 'Steady'" published by the Dictaphone Corporation, and usually free for the asking; and "The Successful Secretary" published by the Dartnell Corporation. There are also lots of other good hints in the two books, and being small, they are easy to handle. No riffling through hundreds of pages in order to find one tiny item. Hope this helps a little.

We appreciate your interest and help. We are going to advise our reader to get acquainted with a secretary—properly equipped, of course. We think that he has one (secretary). All of this is going to be hard on her.

Battle of Pay Day

This is an extra-curricular battle that has nothing to do with business on hand in our proofroom, but we would appreciate your opinion. Is this correct, "Tomorrow is payday" or should it be "Tomorrow will be payday"?

Our pay day isn't until next Thursday, so go gloat by yourself. What difference does it make as long as the check is good? You're not going to have it long anyhow.

If you'd like a sensible answer to a frivolous question thought up when you undoubtedly should have been working: Either way is permissible. "Tomorrow will be payday" indicates that the speaker has in mind a happy event still to come, definitely in the future. But if you get paid every Friday and today is Thursday, then, thinking of a weekly occurrence, one could say "Tomorrow is Friday—tomorrow is payday." O happy day!

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Thin Treated Manila Tympan

One very important time- and material-saving supply for use in the platen pressroom is a thinner type of treated manila tympan which is transparent. An impression is pulled on the sheet of packing next below this transparent tympan; by means of this print, the gauges are placed and overlays registered without stabbing. An impression need not be pulled on the transparent tympan which would have to be removed by some means at a waste of time and material. The transparent tympan helps to get the job started in a hurry which is quite a help in the platen pressroom where very many jobs go on the presses during the day's work.

Fundamentals of Presswork

I can't get a clear impression on my platen press as per samples. Can you suggest to me the trouble?

On these forms of mixed hard foundry type and machine-composed slugs, you should, for one thing, underlay the slug portions of forms. Also, cut out of overlay or underlay the print of light face rules which cause bear off. Underlay, or underlay with onionskin tissue, the bold face lines of type.

Temperature of the room should not be under 70 degrees Fahrenheit. Rollers should be round, resilient and tacky, and correctly set. Job ink is suited to rag content bond paper.

On a platen press of this kind, the impression tends to be stronger on the corners and edges of the form than centrally, and this is repeated on the units of the form, so keep this in mind when you turn over the trial impression for overlay to mark out for overlay patches, some of which are needed on most forms even if the platen is parallel to the form, the form level and free from spring. Also keep in mind that rules are seldom level under trial impression and should be underlayed if not, and that this is frequently true of machine-composed slugs, a paragraph of which may be leveled with a strip of underlay under one end of the lines of the paragraph, using onionskin or folio as necessary.

Check the set of rollers by stopping normally inked rollers as they go up on the ink disk. You ought to be able to see outlines of the form in the ink film on the rollers. If you cannot, the rollers may be changed for another set of greater circumference, or smaller roller trucks used, or the entire form underlayed to bring the rollers into better contact with the form. Never forget that the rollers are more than half the battle, and without good rollers properly set all the precautions, experience and skill obtainable will fail to turn out the job possible with good rollers in light but firm rolling of the form.

On a long used press, it may be necessary to install new roller saddles and saddle springs to prevent the rollers jumping over the form or it may be necessary to build up the roller tracks. This is best done by a printers' machinist with metal.

Hot Spot Carbonizing on Press

Our company has an automatic platen press converted to hotspot carbonizing. Please send us any information on methods and materials for hotspot carbonizing which you may have available.

Hot carbonizing on the press requires special ink and heating system, special rollers, and very few firms have long practiced it—none on the press you name. The economical method is to use a hot carbonizing machine.

Spots in Print of Solid Plates

Enclosed you will find press sheets run on a cylinder job press with which we are having a lot of trouble as you can well see by the spots that appear. We think that this is caused by the stock having such a soft coating that the ink just pulls it off and it accumulates on the form after each 20 sheets printed.

This stock is supplied to us. The job eventually runs in two colors and overall varnish, which doesn't have much bearing on the trouble we are having. If it is the stock, maybe we can convince our customer of this matter and he can inform the paper mill of the trouble. Is there any way we can run on this stock on this job or any similar job under any circumstances, and still get a fairly decent job?

Since the above happened we have added boiled oil to the ink and that has reduced our trouble considerably. Don't you think that the ink man could give us a workable ink for the above stock?

Spots that mar the appearance of what should be an unbroken film of ink on solid plates rank as one of the principal pressroom troubles along with faulty drying of ink, slurs and wrinkles, and every pressman should study the causes of such spots in order to recognize them and apply the remedy promptly, instead of groping blindly for it with loss of time and materials, which is the all too common practice. Too many printed pieces carry these spots, showing that the remedy was not found and possibly not even sought. This is true of what passes for high grade printing as well as the usual throwaway stuff.

The three principal causes of spots are (1) picking of paper by the ink

Answers to It's a Quiz

Here are the answers to the quiz on page 46. What is your score?

1. True.
2. When excessive high relative humidity retards oxidation and absorption drying.
3. Hardly. String for a page about this size costs about a third of a cent!
4. Oxidation. Cobalt drier will help.
5. No. It is an expense.
6. By their screen angles. Instance: dots at 90° angle, yellow; 45°, black; 75°, red; blue, 105°.
7. True. Plant can run at about 15 per cent increase for light and power plus labor costs and depreciation.
8. Polymetallic.
9. True.
10. True; 25 per cent to 50 per cent less.

which may be caused by faulty finish of the paper, too low room temperature or ink too stiff for the stock at favorable room temperature. (Picking may also be caused by lack of selective overlay, that is, too much squeeze on a certain area may break the coating of the paper, and insufficient pressure leads to the use of excess ink to get coverage with the excess causing picking), (2) dried bits of ink in can or fountain working into the inking system, or other foreign matter coarser than the ink film getting into the inking system. (3) paper dust or other particles of dirt coarser than the ink film getting into the inking system. Causes (2) and (3) above may be termed different kinds of collecting as distinguished from picking, although continued picking also causes some collecting.

In a well-managed pressroom, materials are very closely watched as well as all circumstances surrounding production. In order to avoid picking, the pressroom is kept warm and the ink is suited to the paper in advance of the run. In many plants precautions are not taken, and picking occurs. The important next step is to determine whether the spots are caused by picking or one of the kinds of collecting.

When spots first show, wash the form carefully and watch the following sheets as delivered, in order to catch the first spotted sheet after the washup. Presuming that we are printing on white paper, picking first shows as white spots in the white paper surrounded by ink, but any kind of collecting causes bear off and shows as spots of the color of the ink being used surrounded by a halo of white separating the spot from the surrounding area. In other words, any specks of material in the ink coarser than the ink film will cause bear off, so that each speck is surrounded by a halo the color of the paper, while in picking some part of the paper finish, or perhaps body stock, is torn from the sheet by the ink, leaving in its place just paper with no high speck to cause bear off. Continued picking, as noted above, could end in collecting.

When spots are caused by white paper dust falling on the form after it has passed under the form rollers just prior to the impression, the first impression will show these specks of paper dust white but in the next impression they will be the color of the ink used.

In order to tell what kind of material is collecting on the plate and causing bear off with the accompanying halo, that is, whether it is bits of

dried ink, paper dust or what not, scrape a few specks causing the bear off from the plate after it has collected the specks; do this immediately after a wash up. Immerse these specks in gasoline or similar washing fluid until the ink has been washed from the specks when it may be determined whether they are bits of dried ink or skin, bits of paper coating or other material.

The preceding checks are to be made in the emergency and the proper remedy applied. During the war, it was not uncommon to encounter ink not properly ground and dispersed which showed specks of pigment coarser than the other particles of the ink film in the print, but such ink is seldom encountered in normal times. Specks of dried ink ordinarily found in printing may generally be traced to ink drying in an opened can or in the ink fountain,

but sometimes to carelessness in filling the can with ink and sealing it. If dried ink can not be completely removed from the bulk of ink in can or fountain, it should be discarded for plate printing. Some inks will not dry promptly unless well charged with drier, and such inks must be watched after the can has been opened to avoid specks of ink in the print.

Paper dust and other collecting dirt must be watched for all the time. Coated paper in a case is well wrapped at the mill but in transit cinders and other dirt get into the case and the wraps must be carefully removed to keep the dirt out of the stock. The paper can pick up dust and dirt in the cutting operation and should always be back trimmed. The press parts above the bed and the press brush require regular cleaning at intervals. And the air

Your Bills Can Be **AMBASSADORS** Of Good Will

Proper billing is an important item in customer-relations. The customer will examine with a critical eye—and rightfully so—the bills which he must pay. They should be just as free from cause for complaint as the finished job or product which they represent. The following suggestions may prove helpful in achieving that purpose and so will quite likely aid in furthering customer good-will:

Bills should be rendered promptly. They may not be paid at once, but the average customer wants to know as soon as possible what a job will cost him.

Bills for similar jobs should be uniform. The customer undoubtedly will compare past billings. Price increases have become inevitable and, for the most part, are understandable, but differences should never have to be explained; they should be avoided. Not the customer, but the printer should make comparisons—and before bills are made out.

Base unit prices should be established wherever possible. Card file records of such base prices and of previous billings on them are helpful; and the job of keeping such a record for the purpose of compari-

son should be delegated to an efficient and responsible person.

Details of the billing should be computed and itemized in pencil on the job ticket by someone with an understanding of the job in question. If a price has been quoted and additional costs over and above the estimate have been incurred, they should be enumerated.

Should improper or insufficient billing inadvertently go out to a customer, prompt acknowledgment of the error should be made. Promptness, likewise, should be exercised when and if it becomes necessary to issue a credit memo.

It is important to see that bills are sent to the proper person. Customers' instructions regarding billing should be followed carefully and to the letter. When bills are requested in duplicate or triplicate, care should be taken to see that they are so rendered. The course of payment runs smoother and faster if bills are properly channeled through customer's organization.

Careful and competent supervision should be given all billing. Your bills should be Ambassadors of Good Will!—*News Letter* of the Master Printers Association of Newark, New Jersey.

of the pressroom should be protected from careless sweeping and other dirt and dust.

When ink is picking, the best reducer in an emergency is a scientific ink conditioner if a softer ink is not on hand. Not as good but often used as reducers are kerosene, boiled linseed oil, soft varnish, and petrolatum.

Weak coating on a sheet may be found in dust which falls if the sheet is crumpled in a ball or by wax test. Rough wedges in the feeder pile and delivery parts such as tapes can break the coating of paper.

When the blue or violet blue ink on this sample was first introduced some years ago, printers and ink makers learned that it would not dry promptly unless well charged with drier. The coating on the samples of paper is not easily removed, so it appears that the cause of the specks may be found in dust in the lifts or dried bits of ink in can or fountain or both.

Roll out, wind and jog the lifts to find dust that may be in them before placing lifts on feeder table. Draw down the ink in a film with ink knife to find whether or not it is free from specks.

Disappearing Printing Ink

A friend of mine has asked if there is such a thing as a disappearing printing ink, one that would disappear on exposure to either light or air. His idea was to print a dollar bill (stage money) which would be regular size, but upon exposure to either light or air part of it would disappear. The object is to show the shrinking value of the dollar from 1940 to 1950. I told him I would check.

Many novelty inks have appeared and have been discarded, as, for example, that one where you applied the lighted end of a cigarette to a spot on a poster, whereupon a slogan was slowly burned out in the sheet. You might consult your ink maker on a disappearing ink, provided it is to be used in considerable quantity. Otherwise, he would not be interested as novelty inks are more trouble than the order is worth, unless it is of considerable size.

Presswork, Ink Questioned

We do not like the looks of the enclosed printing job and would like to have your opinion and comment on the presswork. Is there too much ink on the enclosed sample?

The supply of ink is not excessive and the presswork on the job is up to standard. The effect is not pleasing because of the overwhelming blackness of the principal illustration. This can be corrected by the artist and engraver.

● Surely the fair state of Indiana deserves better from its printers than the original (shown below) of this certificate awarded by its Aeronautics Commission!

Analysis, however, proves it not too far out of line in regard to the do's and don'ts of typographic design; strict rules have been followed. A border, centered display lines, space provided at the bottom for the seal by setting the last few lines shorter. All of which make up into a plain and uninspiring setup, just what was done a quarter of a century ago (when this critic first experienced the thrill of type) and certainly more in keeping with that leisurely age than with to-

ment permits freedom in setting the type and provides for the shorter lines. Nothing is forced by so doing; normal spacing (which always makes for readability) is used throughout. Further, the copy is broken for thought with nothing chopped in two as are the spaces for the date in the original.

The state seal with the wings (the emblem of the Aeronautics Commission) is dispensed with because it is repetitious; the seal will appear at the bottom left when the certificate is filled out. In its place a streamlined plane of tomorrow has been provided. The shape of this plane suggests speed and points the way to a forward-looking state.

TYPOGRAPHIC

★ BY G. H. PETTY ★

Clinic

day's jet planes and a state that is looking to the future.

In our reset we have brought it up to date and emphasized a few of the trends of the day. A vertical format was chosen because by so doing more interest could be injected into it and a more pleasing picture for the frame could be arrived at. The arrange-

The type, with the exception of two lines, is the same as that used in the original; these two were changed to give it a more distinctive "flavor." The blue color suggests airplanes and the "wild blue yonder" far better than the gold of the seal inside the circle of the original. Yes, the good state of Indiana deserves something better.

STATE OF INDIANA CERTIFICATE OF APPROVAL



ISSUED BY THE
AERONAUTICS COMMISSION OF INDIANA

(CLASS AND TYPE)

This certifies that _____ has been approved
by the AERONAUTICS COMMISSION OF INDIANA this _____ day of
_____, 19____, as meeting the safety and general public facility
standards of ACI Regulation No. 3 for the Class and Type of aviation facility indicated.

(SEAL)

DIRECTOR

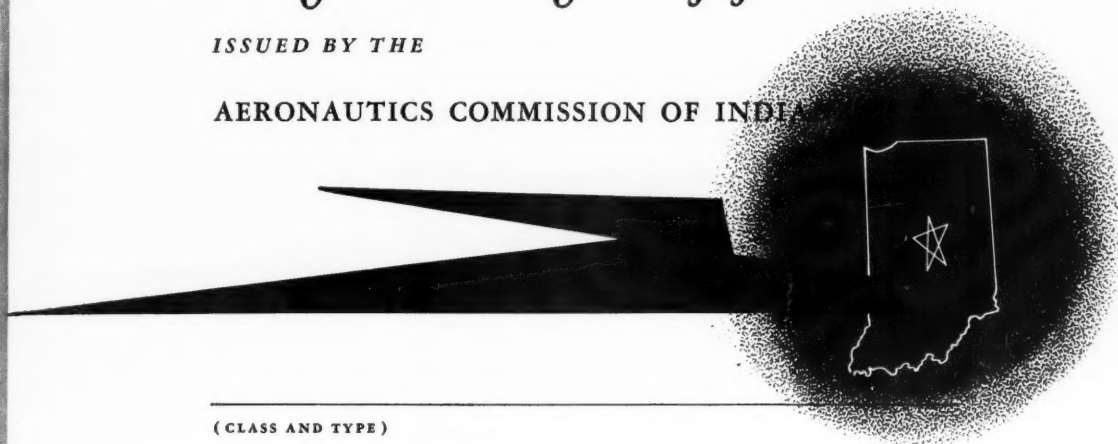
FIELD SERVICE ENGINEER

STATE OF INDIANA

Certificate of Approval

ISSUED BY THE

AERONAUTICS COMMISSION OF INDIANA



(CLASS AND TYPE)

This Certifies That

has been approved by the

AERONAUTICS COMMISSION OF INDIANA

this _____ day of _____, 19____,

as meeting the safety and general public facility standards of ACI

Regulation No. 3 for the Class and Type of aviation facility indicated.

DIRECTOR

FIELD SERVICE ENGINEER

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES



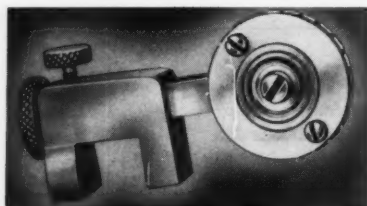
The Dollar-Hour Calculator for typesetting and copyfitting is made of a Vinylite plastic rigid sheet to avoid undue wear and fading

New Grid-Ruled Pica-Graph

A new device for quick measurement of type layout, rescaling and press and foundry lockup is a transparent sheet grid-ruled to indicate 60-pica width and 72-pica depth. When the sheet, called the Pica-Graph, is laid on proof or type, the lines and numbers show exact pica dimensions of the item and relative grouping and alignment of its details. For rescaling, a straightedge laid along the diagonal from the upper left to the lower right corner indicates size of all proportionate areas within 60x72 picas. For preparing layouts, the paper is placed on the Pica-Graph and contact lineup table or window pane while measurements are marked on the paper. The device is offered by Printing Equipment & Supply Co., 635 Riverside Drive, New York City, headed by the inventor, Theodore Moller, who has been a printer for 40 years.

New Bandless Perforators

Preferred Pressroom Products, Inc., 90 Jenness St., Lynn, Mass., has developed a new bandless perforator for ATF Little Giant and Banthin presses. With perforating blades in two, three, four, six, eight, and twelve slots to the inch, the Model LG operates directly against the packing without use of bands, turnbuckles or hooks. The blade fits be-



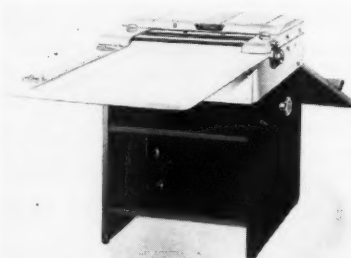
New bandless perforator for ATF Little Giant and Banthin presses has just been developed

tween circular abutment discs which clamp the paper against the packing, limiting the extent of penetration of the blade.

Standard equipment with each machine is one 8-to-the-inch perforating blade, one slitting blade and one scoring blade. Blades for perforating close to the edge of the sheet or for perforating heavier card or cover stocks are available.

New Fluorescent Materials

A new range of fluorescent materials, trade marked Fluorink, has been developed by the Photocolour Laboratories of Walham Green, Scotland. Designed originally for silk screen work, the 15 colors offered can be mixed or overprinted to give a wide range of alternative shades. Matt-satin and glossy finishes are also available. The use of Fluorink white on a black background offers a scope for poster effects not previously possible, the manufacturer claims. The colors can be sprayed, brushed or printed on fabrics, plastics or paper. Detailed information can be obtained by writing the Scottish Amalgamated Trade News Agency, 42 Cecil St., Glasgow, Scotland.



Rosback perforator is equipped with variable speed control, automatic indicator light

Rotary Slot Perforator

The F. P. Rosback Co., Benton Harbor, Mich., has developed a new rotary slot perforator, the Twenty-Two Special, to take the place of its Twenty-Two Model perforator which will be discontinued. Like the former Twenty-Two, standard slot perforating, knife-cut perforating, scoring or creasing can be done by use of heads of proper type. All slot perforating heads, knife-cut perforating heads, etc., of the old model can be used on the new model. Over-all width of the machine has been increased to take a sheet of maximum width of 25 inches. A variable speed control with an on-and-off switch is built into the machine. The new perforator is also equipped with an automatic indicator light signal.

New British Slip Counter

The Soag Machinery Co., Juxon St., Lambeth, London SE 11, has developed a new counter for printing presses with pile delivery. Known as the Ritckie Slip Counter, the device is designed to automatically insert paper slips in the pile at predetermined intervals. The required count is selected by means of push button controls as are resetting and count suspension operations. Made in one standard size, the counter can be used with any size press, the manufacturer claims. Each press on which it is to be used needs to be fitted with a micro switch which is permanently mounted on the press. The device has been tested to speeds of 45,000 per hour.

New Direct-Image Plate

The American Stencil Manufacturing Co., 2714 Walnut St., Denver 5, Colo., has just marketed a new direct-image paper plate, called Sure-Rite. Developed especially for offset, the plate was designed to eliminate scumming-up, warping and shrinking.

Kimpak Towel Package

Disposable whipcord embossed Kimpak plate processing towels made especially for lithographic platemakers are now being offered by the Kimberly-Clark Corporation, Neenah, Wis., in a new package under the trade-mark Litho Wipes. Designed for greater convenience in shipping, storage and use, the new package consists of 2,400 towels, with 300 towels to the bundle and eight bundles to the shipping container.



New trade mark of Litho Wipes has been given to Kimberly-Clark disposable plate processing towels for lithographic platemakers



Troyer ornaments, now available from American Type Founders, Inc., were designed by Johannes Troyer. Originally from the Austrian Tyrol, Mr. Troyer now resides in New Rochelle, N. Y.

Three-Stage Wash-Up Process

A new wash-up process, Rogersol 1-2-3 has been developed by the Harry H. Rogers Co., 5331 S. Cicero Ave., Chicago 32, Ill., to assure speed, ease and thorough wash-ups of offset rollers and blankets. Consisting of three stages, the process involves the use of three solutions which are applied to the rollers in order while the press runs at idling speed.

The first solution is designed to loosen particles of ink pigments, bringing the particles to the surface within a few minutes; the second flushes the pigment particles from the surface and also pulls out the gum arabic from the roller pores. The third solution removes all traces of moisture that remain and serves as an effective blanket wash.

New Mendes Collator

"Tippy," a new collating and tipping machine has been added by the J. Curry Mendes Corp., 104 Brookline, Boston, Mass., to its line of JCM machines. Accommodating a 17x22-inch sheet, the collator was designed for the printer who does occasional simple snap-out forms in small quantities.

Adhesive Film for Mounting

A new adhesive film for graphic arts use—to aid engravers and electrotypers in mounting plates on wood or metal blocks—was announced in June by the Minnesota Mining and Manufacturing Co., St. Paul, Minn.

The new material, a dry-film, thermosetting adhesive, will reduce mounting costs, makeup time, and press make-ready time, the manufacturer claims. Under heat it changes from a solid to a heavy liquid that flows and bonds surfaces together.

Use of the film is said to reduce risk of block warpage, allow flush mounting of most cuts, provide uniform thickness of bond, assure secure bond of plates to bases, and speed up the mounting job.

After use, the plates can be removed from the bases by reheating for 30 seconds at 350 degrees under low pressure or soaking in acetone or methyl-ethyl-ketone. The new film is available in 9-inch by 72-yard rolls. Sample 9x11-inch sheets are available from the company.

Portable Electric Folder

Pitney-Bowes, Inc., Stamford, Conn., has marketed a new portable electric folding machine designated as the Model FH. Measuring 12 inches wide, 7 1/4 inches high, 22 1/2 inches long, and weighing 23 3/4 pounds, the folder was designed to perform eight basic folds, two parallel folds in one operation. With a capacity of 5,000 sheets an hour, the machine can handle a variety of paper sizes and weights ranging from 3 inches square to 8 1/2 x 14 inches, the manufacturer claims.



New Pitney-Bowes portable folder will handle 5,000 sheets per hour and eight basic folds

Vibrating Paper Jogger Folder

The Syntrol Co., Homer City, Pa., has issued a new four-page catalog to illustrate and describe the Syntrol Vibrating Paper Joggers.

New Dry-Type Thermosetting Adhesive Film on Market



A new dry-type thermosetting adhesive film for the graphic arts, developed by the Minnesota Mining and Manufacturing Co., is said to reduce mounting costs, makeup and press makeready

Troyer Ornaments by ATF

American Type Founders, Inc., 200 Elmora Ave., Elizabeth, N. J., has just issued a new series of ornaments designed by Johannes Troyer. The 48-point size is shown at left. Mr. Troyer, who now resides in New Rochelle, N. Y., was born in the Austrian Tyrol in 1902. He studied in Germany and Austria, living for many years in Vienna and Innsbruck. He won a number of awards for his poster art in national and international competitions. He worked as a graphic designer for eminent book publishers in Austria, Germany and Switzerland.

Mr. Troyer is now working for book publishers in this country as illustrator, calligrapher and graphic designer. Besides his regular activities, he is devoting much of his time to the creation of new designs for type faces.

New Reversing Prism

The C. P. Goerz Optical Co., 317 E. 24th St., New York 16, N. Y., has developed a new reversing prism for Goerz photoengraving lenses for reversing negatives to eliminate the need of stripping the film. With rotary mounting to provide for the setting of the face of the negative at any desired position, the mounting provisions assure a correct 90-degree deviation of the optical axis, the manufacturer claims. Additional information, price lists and sizes available, are contained in the new Goerz catalog.

New Paper Weight Gauge

The Gilbert Paper Co., Menasha, Wis., has developed a new device, the BG-1 Beta Ray Gauge which employs a radioactive beam for checking the weight and density of paper as it is made. The unit consists of two main parts, an open C frame gauging unit and a control panel containing the indicator. At one tip of the C frame is the source mount containing the radioactive material, Strontium 90, and at the other tip is the detector.

THE

SALESMEN'S CORNER

BY FORREST RUNDELL

Advertising Agency May Be Good Prospect

★ Just how good is the average advertising agency as a prospect for regular business?

This is a question that bothers every printing salesman making up a list of prospects.

The average agency offers a temptation for the salesman. He sees a well-kept office apparently doing a lot of business. He sees evidence that it is handling a great many accounts. Moreover, he sees evidence that these accounts are using a lot of printing.

So, he asks himself, why should he not make an effort to get some of this printing for himself? It looks fine in the reception room; why should it not look as well in his portfolio?

This question comes up often among the suppliers; not of printers, but photoengravers, paper salesmen, and electrotypers as well. And while our interest is primarily printing, the problem is the same among all graphic arts dealers, and is worth working over. Let us see if we can dig out some information that will help us land some agency business.

With this in mind, the writer got an extended interview with one of our best known agency production men. His name is kept out of this article because he is so well known that he would be afraid of the consequences if his name appeared in a magazine such as this. But he is a reliable source of information.

Said he, "Most of the larger agencies have been in business for many years. During that time they have built up a list of dependable sources of supply. They have tried various firms, discarded the unsatisfactory ones, and retained the reliable companies. Their trend is toward establishing regular business connections. We have, for example, printers who have been getting work from us for from 15 to 20 years.

"In this way we have built up a list so comprehensive that we have

nothing to gain by looking for new sources of supply. There are, however, two exceptions. If a printer has new machinery with which he can effect economies no other printer can offer, we want to know about it. And if he has a new and improved process, we want to know about that, too. But as a general proposition, we stick to the printers who have served us faithfully. I think the printing industry itself prefers customers who take this attitude.

"Present conditions have thrown an additional load on the production man. At a time when printers have fewer orders to produce, there are more printing salesmen around trying to get them. During the past year, more than 200 printers we have never seen before started calling on us. It seems the bosses who have not solicited business for years have started looking for orders. And, because we are a large agency, they suddenly got the idea that we should be their first stop.

"Now it is a physical impossibility for even a large production staff to interview all of these salesmen every time they call. We simply cannot spare the men from their other duties. The production man has a great responsibility whenever he buys printing. The agency adds 15 per cent to the printer's invoice when it bills the client. To justify this charge, the agency must add supervision and care that will warrant this fee. If the production man lets the printer get away with anything, he might easily lose the account for the agency. I have known a \$2,000,000 account to be jeopardized by an unjustified charge of \$5 for an

electro. An incident like this causes a production man to hesitate before he hands an important order to a printer he does not know too well.

"So if it seems hard to break into an agency's business, remember that the production man has every reason to continue buying from a man he knows by experience he can trust. Any printer who hopes to get him to change will need some very good reason."

In our further search for reasons which printers run into in their efforts to break into agency business, we had a long talk with the key man of a very large agency. What he said was almost in direct contradiction to the ideas of our production friend. Possibly we got a different answer because we put the question differently. This is the way we put the question to him: "In the view of the fact that so many creative printers are looking for agency work, do you think that their creative ability should help the average agency?" or in other words, "Can a creative printer get work from an agency by submitting an idea for one of its clients?"

His reply was as frank as the question. "It is very difficult for an outsider to get his plan considered," he replied. "Bitter experience has taught agencies that it is dangerous even to look at a plan submitted by someone not in their own organization. This is not a criticism of the plan itself. It may be good. But it is also possible that someone in the agency has already thought out a plan which is very similar if not identical. It may be in work at the time. It may have been submitted and laid on the shelf for future use. It may have been turned down by the client as unsuitable for present use. And in this latter case, conditions may change and the plan may become acceptable. If it did, the fact that such an idea had already been rejected would be a never-ending source of trouble.

"For example, suppose you did persuade an account executive to look at your idea. He says that it is good, but also says that the client would never accept it. He thanks you for coming in and then proceeds to forget all about it. About a year later the client changes his mind. He digs through past records and comes up with an idea which the agency had submitted about a year before you came in and which looks very much like your idea.

"Now what happens? Your friend forgets what you had submitted. No one else in the agency saw the idea when you brought it in. The first thing you know about anyone con-

AUGUST 10-13
St Louis and You in '52
FOR CRAFTSMANSHIP 
33rd Annual International Convention.

sidering the idea is when you see it printed. You start out to collect and in so doing you put the agency on a very hot spot. You have no legitimate claim, and on the facts alone you would lose your suit. But the agency has more to lose than you. It dreads the publicity of a plagiarism suit. The client dreads it. And the sympathies of the jury are likely to be with the salesman against two big corporations. For this reason the agency may buy you off and take the loss. But what do you think of your chances to get any more business from that agency.

"On the other hand there is a way in which you can get through. Get well acquainted with the account executive. Build up a really close understanding. He will find some way to get your idea through to the right person in the client's office." (The writer tried this with an agency where he had the advantage of a long acquaintance with an account executive. It worked.)

Here is another way to get an idea through to the client. It takes a big idea, and you are playing for big stakes in starting it. It is this: Agencies, like printers, are constantly working to secure new accounts. Often they use a new selling slant as a talking point to interest the new account. Take your idea to an agency which wants to get a certain new account rather than to the agency which already has it. You will have little trouble in securing a hearing. The agency on the outside has everything to gain and nothing to lose by looking at your plan. If the idea is good, the agency will put your plan into shape and try to sell it. If your idea is good enough to help the agency take the account away from the outfit which now has it, you will be sitting pretty. Many agency executives secured their present positions in just this manner.

Here is another way to work through an agency executive. This requires working for the long pull and requires a thoroughgoing friendship with the executive. Again the start is a good idea. You and your friend work over this and put it in shape. Then your friend takes it to the big boss of the concern for which it is intended. He does not push very hard, but he takes pains to see that the boss understands the selling points. Then the matter is dropped. A year or two later the account executive brings the selling point up again, without, however, mentioning the plan that he first presented. And if the boss is as busy as most bosses are, he has a dim recollection of having seen the idea.

But it is a dim recollection, and if he is as human as the next man, he outlines something like the plan that was originally shown to him. This is all the lead that the account executive needs, and he proceeds to bring back the original plan plus any suggestions that have come out in the discussion. Simple? The story was told to me by an executive of one of our biggest agencies. "And," he said, "you would be surprised to know how many times it has worked."

Here is a slant which is just a little different. We heard this story from a salesman who has been successful in selling lithography to a number of agencies over a period of years. This man now is the boss in a very large company which uses the services of

a great many lithographers, but he learned his trade the hard way—on the way up. Here is what he said:

"This plan worked very well for me. I always make contacts with account executives. The account executive, as you know, always works directly with the customer. He often writes a considerable amount of copy, and he is fully conversant with the sales angle and the customer's approach to the market. Sometimes, he takes care of the copy for booklets and pamphlets and supervises the art work.

"In making these contacts I never ignored the production men. Friendly contacts with the production men are a necessity. But on the average,

(Turn to page 77)

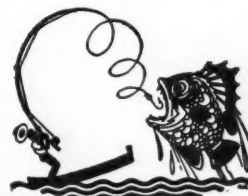


Vacations Are Wonderful

VACATIONS are wonderful, and our employees get two weeks each year. But vacations can play hob with production schedules. Unless sufficient help is available when necessary in every department of our plant, magazines can't be produced and mailed on time. To avoid this, employees and management of Kable Printing Company cooperate fully to serve the best interests of our customers by scheduling vacations to insure an irreducible minimum of interruption of continuous service. At Kable's, our customers are considered "the most important people on earth"—and we do not intend to forget it.

Kable Printing Company

Home office and plant: MOUNT MORRIS, ILL.



A plant advertisement in the house organ of the Kable Printing Company at Mt. Morris, Illinois

THE

SALESMEN'S CORNER

BY FORREST RUNDELL

Advertising Agency May Be Good Prospect

★ Just how good is the average advertising agency as a prospect for regular business?

This is a question that bothers every printing salesman making up a list of prospects.

The average agency offers a temptation for the salesman. He sees a well-kept office apparently doing a lot of business. He sees evidence that it is handling a great many accounts. Moreover, he sees evidence that these accounts are using a lot of printing.

So, he asks himself, why should he not make an effort to get some of this printing for himself? It looks fine in the reception room; why should it not look as well in his portfolio?

This question comes up often among the suppliers; not only printers, but photoengravers, paper salesmen, and electrotypers as well. And while our interest is primarily printing, the problem is the same among all graphic arts dealers, and is worth working over. Let us see if we can dig out some information that will help us land some agency business.

With this in mind, the writer got an extended interview with one of our best known agency production men. His name is kept out of this article because he is so well known that he would be afraid of the consequences if his name appeared in a magazine such as this. But he is a reliable source of information.

Said he, "Most of the larger agencies have been in business for many years. During that time they have built up a list of dependable sources of supply. They have tried various firms, discarded the unsatisfactory ones, and retained the reliable companies. Their trend is toward establishing regular business connections. We have, for example, printers who have been getting work from us for from 15 to 20 years.

"In this way we have built up a list so comprehensive that we have

nothing to gain by looking for new sources of supply. There are, however, two exceptions. If a printer has new machinery with which he can effect economies no other printer can offer, we want to know about it. And if he has a new and improved process, we want to know about that, too. But as a general proposition, we stick to the printers who have served us faithfully. I think the printing industry itself prefers customers who take this attitude.

"Present conditions have thrown an additional load on the production man. At a time when printers have fewer orders to produce, there are more printing salesmen around trying to get them. During the past year, more than 200 printers we have never seen before started calling on us. It seems the bosses who have not solicited business for years have started looking for orders. And, because we are a large agency, they suddenly got the idea that we should be their first stop.

"Now it is a physical impossibility for even a large production staff to interview all of these salesmen every time they call. We simply cannot spare the men from their other duties. The production man has a great responsibility whenever he buys printing. The agency adds 15 per cent to the printer's invoice when it bills the client. To justify this charge, the agency must add supervision and care that will warrant this fee. If the production man lets the printer get away with anything, he might easily lose the account for the agency. I have known a \$2,000,000 account to be jeopardized by an unjustified charge of \$5 for an

electro. An incident like this causes a production man to hesitate before he hands an important order to a printer he does not know too well.

"So if it seems hard to break into an agency's business, remember that the production man has every reason to continue buying from a man he knows by experience he can trust. Any printer who hopes to get him to change will need some very good reason."

In our further search for reasons which printers run into in their efforts to break into agency business, we had a long talk with the key man of a very large agency. What he said was almost in direct contradiction to the ideas of our production friend. Possibly we got a different answer because we put the question differently. This is the way we put the question to him: "In the view of the fact that so many creative printers are looking for agency work, do you think that their creative ability should help the average agency?" or in other words, "Can a creative printer get work from an agency by submitting an idea for one of its clients?"

His reply was as frank as the question. "It is very difficult for an outsider to get his plan considered," he replied. "Bitter experience has taught agencies that it is dangerous even to look at a plan submitted by someone not in their own organization. This is not a criticism of the plan itself. It may be good. But it is also possible that someone in the agency has already thought out a plan which is very similar if not identical. It may be in work at the time. It may have been submitted and laid on the shelf for future use. It may have been turned down by the client as unsuitable for present use. And in this latter case, conditions may change and the plan may become acceptable. If it did, the fact that such an idea had already been rejected would be a never-ending source of trouble.

"For example, suppose you did persuade an account executive to look at your idea. He says that it is good, but also says that the client would never accept it. He thanks you for coming in and then proceeds to forget all about it. About a year later the client changes his mind. He digs through past records and comes up with an idea which the agency had submitted about a year before you came in and which looks very much like your idea.

"Now what happens? Your friend forgets what you had submitted. No one else in the agency saw the idea when you brought it in. The first thing you know about anyone con-

AUGUST 10-13
St Louis and You in '52
FOR CRAFTSMANSHIP
33rd Annual International Convention.

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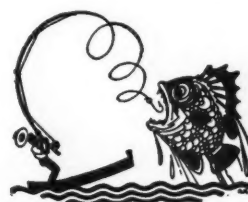


Vacations Are Wonderful

VACATIONS are wonderful, and our employees get two weeks each year. But vacations can play hob with production schedules. Unless sufficient help is available when necessary in every department of our plant, magazines can't be produced and mailed on time. To avoid this, employees and management of Kable Printing Company cooperate fully to serve the best interests of our customers by scheduling vacations to insure an irreducible minimum of interruption of continuous service. At Kable's, our customers are considered "the most important people on earth"—and we do not intend to forget it.

Kable Printing Company

Home office and plant: MOUNT MORRIS, ILL.



A plant advertisement in the house organ of the Kable Printing Company at Mt. Morris, Illinois

National Lithographers Hear Appeals for Sound Management

More than 400 plant representatives attending the 47th annual convention of the Lithographers National Association, Inc., June 10-12, at the Greenbrier, White Sulphur Springs, W. Va., heard appeals for sounder and more imaginative management to meet the challenge of a buyer's market and assurances that lithography's future can be as bright as those who depend upon it for a livelihood want to make it.

"We must meet the challenge with leadership, vision, action, less griping and far more influence in government and labor situations," said T. A. Dadisman, vice president, Printing Developments, Inc., New York City. "Most of us need to recapture leadership in our own organizations. Let's be done with static thinking. Let each individual plant management determine what its problems really are, regardless of competition, and taking a long look at its business in a full-length mirror, see the road already travelled and the road it desires to travel, on the basis of the fact that, with effective use of all available tools, offset printing is capable of producing high quality single-, two- or four-color work that compares favorably with letterpress and in many instances is superior."

Mr. Dadisman stressed that litho production capacity has gained more rapidly than dollar volume of printing available. This was a challenge the industry could meet only by rising to its full stature. The way to meet it was not to cut prices, but to go after new markets and show present buyers how they can buy more. The legitimate buyer, said the speaker, wants to do business with firms that make a profit on his work. Lithomen should not be afraid to drop profitless accounts. They would get good ones in return if they and their teams worked together.

"Lithographers have a job to do in market research, selling, public relations and education," said Mr. Dadisman. "The buyer can help if he is met halfway. Go out and prove your leadership and ability. Key up to a sound management job. Then use the tools that are available to help you. Remember that an efficient cost system is one of the most effective sales tools. Analyze all production steps

to uncover short-cut spots. Production departments should be engineering departments with emphasis on imagination. Tying together improved camera techniques, better plates and inks, finer screens, in well-engineered production, fully exploited, will boost profits."

W. Floyd Maxwell, executive director, reported the results of a survey of litho-



William Walters, U.S. Printing & Lithograph Co., is new president of Lithographers' group

graphic press capacity changes during the five-year period ended last January 1. He showed charts and graphs to clarify the figures as a guide for management in shaping policies, selecting new equipment, and steering production into the most profitable channels. The basic chart showed that total printing area of two-color presses in use January 1 was practically the same as the printing area of all types of presses in use five years ago. Total number of presses of all types, reported by 578 plants, jumped from 1,746 to 2,445, and square-inch printing area rose from 3,563,273 to 5,136,888. Advertising and direct mail headed the lists of major product interests. These markets were the first interest of 171 or 29.6 per cent of the plants. Next highest interest was commercial stationery—104 plants or 18 per cent. No specialized major interests were reported by 155 or 26.8 per cent.

Discussing lithographic research as paying off in improved quality and lowered costs, and calling litho the fastest growing process, William M. Winship, president of the Lithographic Technical Foundation, noted that too often research benefits are not reaped because new developments are not adopted.

"I don't care how big or small, old or new your plant is," he said. "Go through all your methods, procedures and equipment and see how you stack up with steps in which Foundation and private research have been effective since World War II. There has been valuable new information on the following:

"Copy preparation methods; light sources and measuring guides; color correction methods and devices, including masking; platemaking methods, procedures and treatments; the Sensitivity Guide; new types of plates, pregrained, metallic; new coatings; conditioning and cleaning fountain rollers; control of fountain solutions; new makeready and press packing methods; new types of blankets, their care and use.

"Many developments have contributed to control of tone reproduction. The Foundation has some interesting new developments under way, such as the Pick Tester for determining pick resistance of paper before going to press; the Inkometer for attachment to the press; a recording Densitometer, one of the most important graphic arts developments since the Stone Age, an instrument which we hope will make further progress in tone control."

Mr. Winship also discussed phototypesetting, masking for color correction, the contact screen, new lenses and improved arc lights. He emphasized that it is now possible to make plates that print consistently on substantial runs. "So you can expect to see lithography entering the deadline publishing field," he added. Developments which have improved the quality of plates, necessitating fewer make-overs and quicker makereadies on the press, have reduced costs running into hundreds of thousand of dollars."

John R. Sargent of Cresap, McCormick and Paget, New York City, pointed out the advantages of imaginative sales management. "We see evidences of ingenious advertising and sales promotion devices all the time," he said. "Too often it is felt that imagination in these areas is enough. Imagination in planning and sales direction are neglected. If management exhibits imagination in plan-

(Turn to page 84)



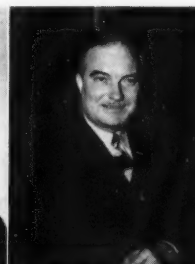
Oliver F. Ash, Jr.



William M. Winship



John R. Sargent



T. A. Dadisman



J. Raymond Tiffany



P. J. Bernard

SPECIMEN REVIEW

BY J. L. FRAZIER

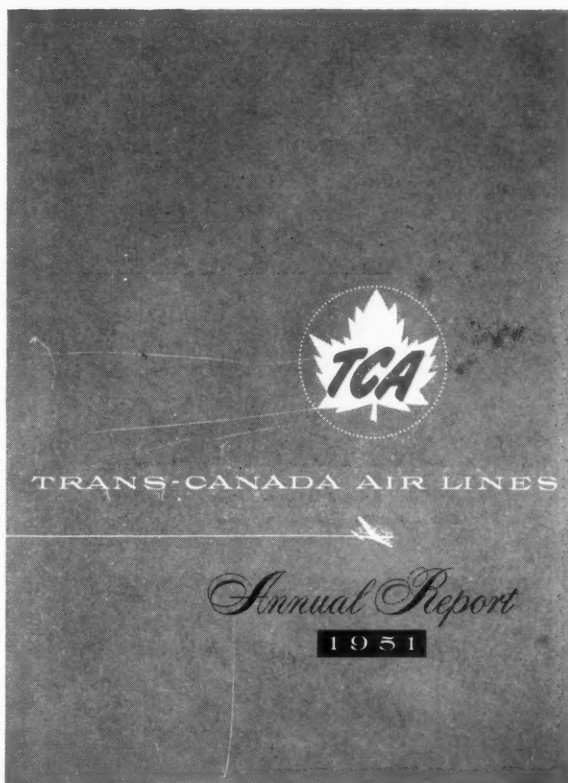
ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

QUALITY LINOTYPING SERVICE COMPANY, New Orleans, Louisiana.—We congratulate you on the general excellence of your 4- by 9-inch booklet, a supplement to your book of type faces. We agree with you that the cover designed by one of your shop craftsmen is excellent. It is impressive and has a distinctive and original appearance. And, incidentally, the cover stock is one of the super-gloss type, which not only adds interest, and an effect of class, but is less subject to soiling than ordinary stocks.

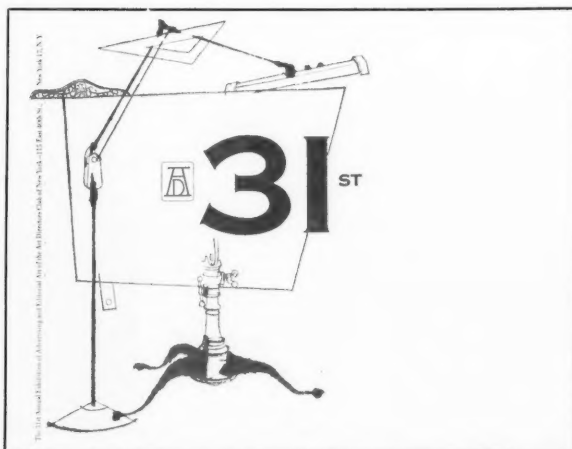
ED. BACHORZ, Racine, Wisconsin.—It is a pleasure and an education to examine such fine work as you do with Western Printing and Lithographing Company. It stands up with the best, and we would reproduce some representative examples for the pleasure and benefit such a display would give to other readers, but in nature and in the number of colors employed, they are not suitable for showing in two colors, as we must do here. You reach high in the folders for different bowling leagues and in the annual report of the Walker Manufacturing Company, not one of which we can show adequately and fairly. Come again.

THERIEN FRERES, Montreal, Canada.—You have done a notable job on the production of the brochure "l'artilleur," which, although we do not read French, appears to be a souvenir of the twenty-fifth anniversary of the establishment of your printing concern. It is handled in a sparkling, colorful manner, and features rare concepts of design which, unfortunately, cannot be described adequately in any reasonable space or be illustrated in a manner to do the work justice. The inventive layout features are set off by excellent printing on a fine grade of paper.

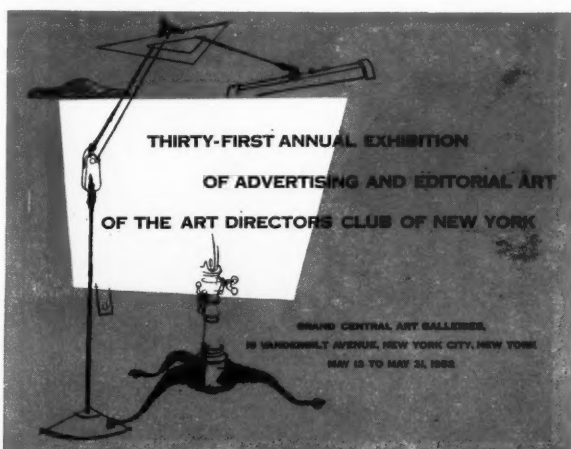
JOHN LIPARI, of Montreal, Canada.—Even though we do not "get" the significance of the crossed rule device, we consider your memo heading for your art director. Len Myer, excellent as a design. It is interesting, even without significance—if that is the case—and we are going to assume it has point which we don't recognize. The second line of type is too widely letterspaced. There could well be more space between the two parts of the line through which the rule device strikes at an angle, which, if spread out would



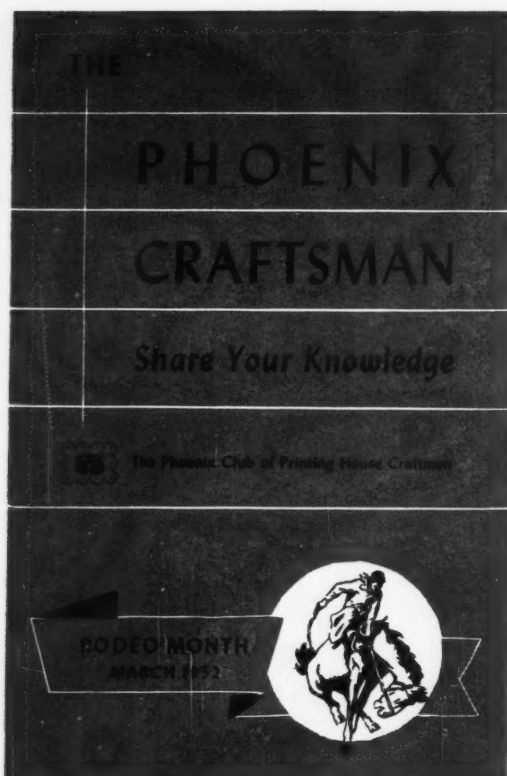
Striking cover design by Leroy Barfuss of Gazette Printing Company, Montreal. Original is printed in three colors instead of two, as in our reproduction, and it is more than comparatively better. Our benday in black represents deep blue; black and red, as here, were other colors



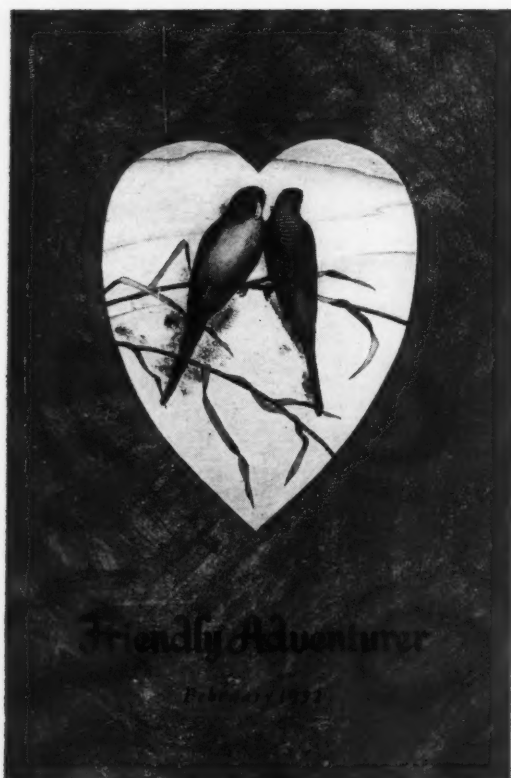
Above, 12- by 9-inch envelope in which announcement (right) was sent. Envelope was printed in a light brown matching second color of folder



Note that same art, modified, was used for envelope and title-page of folder, an idea worth consideration by printers on many items they print



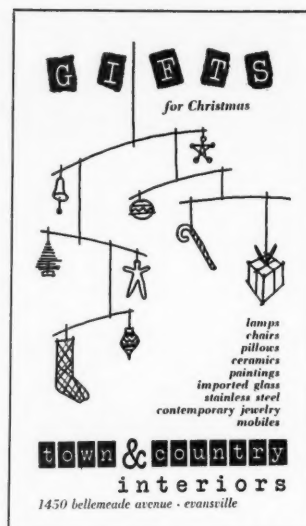
Cover designed and printed by John Jojola, student at Indian School, Phoenix, Arizona. Color plate was hand-cut in rubber and printed in red. Much talent on part of Jojola is indicated



The heart and love birds make a sweet combination on cover of house magazine of Birmingham & Prosser, paper merchants, printed in blue and rose by Jaqua Co., Grand Rapids, Mich.

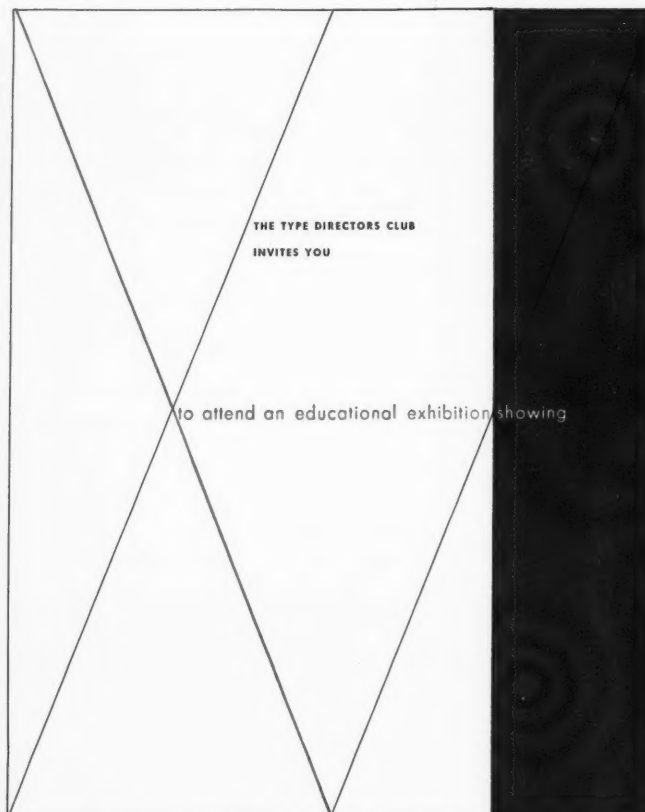
permit less space between letters and keep the line the same desirable length. Incidentally, there is hardly enough space between words of the line in relation to amount between letters. That is just another reason for using less space between letters that between words is very wide. The whole business is a relative matter. Effect of the principle is seen also in connection with the width of types. Condensed types require less space between words than normal and extended styles.

THE HYDE BROTHERS of Marietta, Ohio.—"There is Pulling Power in Good Printing, Too" makes a very good blotter, largely because of the illustration of an old-time locomotive operating, it is said beneath the halftone, about 1885. We would assume that as the railroad mentioned is the Cleveland-Marietta line, each blotter of the series features a different picture of good local historical interest, always a fine idea. Your blotter compels interest despite rather ordinary, conventional typography. The interest potential of the picture is such that we would like to see the very most made of layout and composition, and use of a second color would seem quite logical. The small group of text at the right of the



Envelope stuffer in "cartoon" typographic style of Herbert W. Simpson, advertising printer, of Evansville, Indiana

halftone, and between heading and the signature line vertically, would seem to be surrounded by too much white space, particularly with other type comparatively crowded, the cut lines particularly. Distribution of white space should, as a rule, be more



Artists who are also good typographers, even designers, are "rare birds," as this title page demonstrates. Essential element—copy—is all but obliterated by its decorative features, especially with color bright red and small type in gray

balanced. One remedy would have been to set the text in a larger size of type. As advertising, even so, it is effective.

THE SPECIALTY PRESS, of Melbourne, Australia.—Your large and substantial 1952 calendar is, like those of former years, quite outstanding. The feature this time is the line illustration in full color which occupies the upper half of the very weighty 4- by 22-inch mount. Featured by a dominating silhouette of a bent tree and a shallow landscape along the bottom in black, it is most dramatic. The tree appears against a background of purple shaded with black which represents the sky and extends almost to the bottom of the illustration where red, orange, and yellow in streaks, representing sunset, we believe, fills out to the black landscape. As already implied, this is striking, and a delightful change of pace from the four-color process halftone illustrations which, as we recall, have featured preceding calendars. So many month's panels, at least here in the United States, are set in crude figures and letters, usually block types, so we hail your use of one of the latest and most characterful styles. The calendar sheets

THE BASSETTE CALENDAR FOR 1952

THE F. A. BASSETTE CO., SPRINGFIELD, MASS.

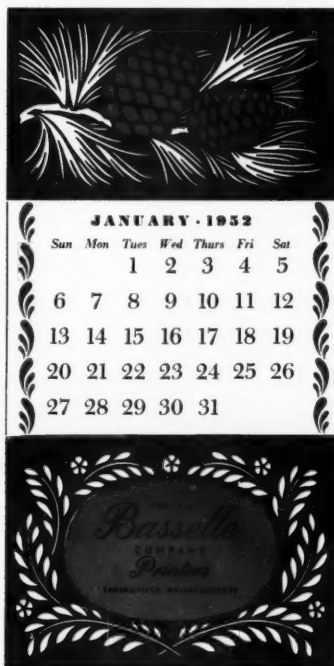
Return Postage Guaranteed. May be opened for postal inspection if necessary.



New styling distinguishes 1952 forms of The F. A. Bassette Company, one of the country's best printers, also among best graphic arts advertisers. Our gray tone in label and border of calendar mount represents silver of originals, used also for what shows white in panels of blotter below. Leaf decoration of label and calendar is green-yellow and is suitable for lemons of border. Our color represents red of calendar leaves and blotter

mounted below the illustration, instead of being affronts to good taste, have real class and are in keeping with the excellence of the piece otherwise.

L. A. BRAVERMAN, Cincinnati, Ohio.—It is really a thrill to hear from you and to see what you accomplished in the way of modernization and stepping up quality on the letterhead for the Public Library of Cincinnati. In our book you are one of the really great typographers and printers of your time, and we have been an admirer of your super-craftsmanship for so many years that it is a bit startling. Time surely marches on. The old letterhead is staid, of a dull arrangement, and in no respect excites interest. Your modern handling with the main display in one of the most characterful of light-face roman types—and with the design off-center rather than symmetrical like the old one—is impressive. Granted that dignity and restraint are desirable in printing where the sales angle is not as a rule essential, you have achieved these qualities in your fresher, more informal handling; yet, in view of the light tone of the roman type featured, you have achieved much more distinction and a



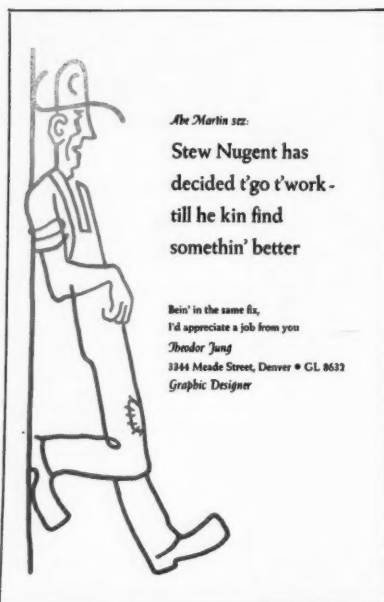
force not at all unbecoming. Your own letterhead, that of The Fleuron Press, is a gem. We sincerely hope your health is being maintained to a degree matching your skill.

ROSE PRINTING COMPANY, of Tallahassee, Florida.—Sincerest congratulations are extended on the general excellence of your 9- by 12-inch pictorial brochure, "Twenty Years," issued in commemoration of completion of your two decades in business. You have a brief story on an early page, but after that there is very little type matter and numerous pictures. These are large halftones which, we must mention, are remarkably well printed. Your pressmen did exceptionally well in their handling of the numerous four-color process plates. Make-up of pages is powerful. In spite of the large size of the halftones, there is ample white space and, on top of that, headings—mostly hand-lettered, are big, too. The whole piece is an exemplification of our favorite admonition, offered just about every month in one review item or another: namely, "Make it big and keep it simple." The background for the title in yellow lettering on the front cover is a half-tone in black made from numerous photographs—photomontage fashion—of

local scenes and famous men in public life who, presumably, at one time or other, entered into the "picture" of the progress of your company. Layout, as already indicated in connection with other things, is striking and excellent otherwise.

LAWTON KENNEDY of SAN FRANCISCO—Set and made up in a chaste manner, the folder announcement of your newly-established "press" is highly impressive because of the fine type and border, the wide margins around the design on the 9¼- by 11-inch page, the character and tone of the rather deep blue second color, and, finally, because of the excellent quality of the heavy plate-finished, cream-toned paper employed. The piece combines beauty and dignity with impressiveness to an extent seldom witnessed in these times where splash is so universally depended upon for striking effects. If you are a relative of the Kennedys we have known for years as being among the great printers of San Franciscans—and the world—it appears that you are going to carry on the traditions of the family in grand fashion.

COOPER & BEATTY Limited of Toronto, Canada.—Your folder announcing installation of the Janson type, which we note you say "sings," is impressive and decidedly interesting for one special reason among others. The sheet is fold-



The Martin sez:

Stew Nugent has
decided t'go t'work -
till he kin find
somethin' better

Bein' in the same fix,

I'd appreciate a job from you

Theodor Jung

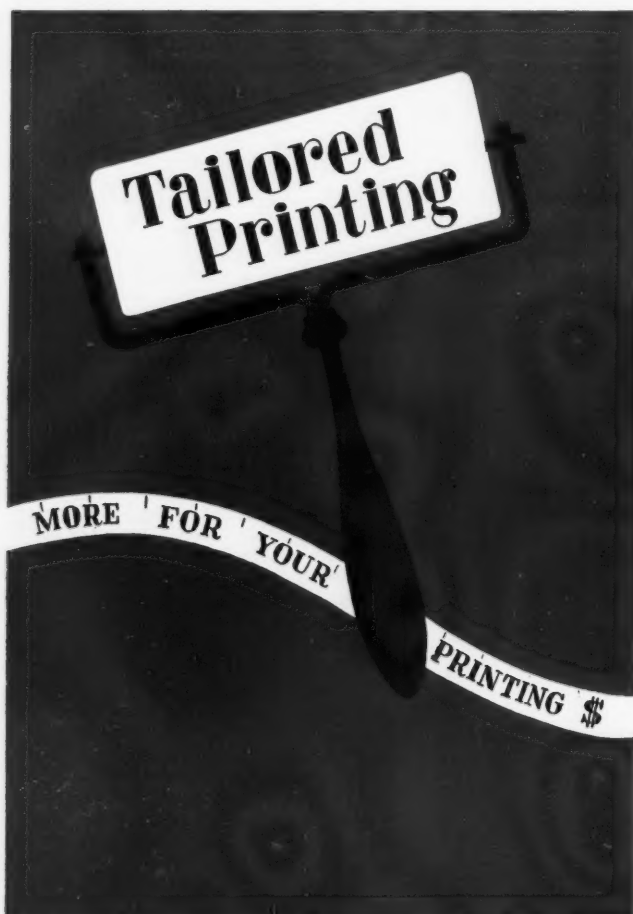
1344 Meade Street, Denver • GL 8632

Graphic Designer

A sense of humor has put many a bid for business over the top and we're confident this card, done and issued by Theodor Jung, Denver typographical designer, developed some leads. On the cream-toned original card the quaint illustration is deep olive-brown and type is a deep green

ed twice, a short fold from the right bears the name of the face—blown up greatly and in reverse color—extending upward. The second fold is then made evenly. It is quite a neat device for achieving an unusual effect and commanding interest, departure from ordinary effects. Printed in black, red, and yellow on a fine grade of heavy coated stock, it is also colorful. Aside from the promotion copy about your house, there is a sampling of different sizes of the Janson on the center spread, while the front is featured by horizontal bands of yellow (with white of equal width between) over parts of which capital letters of the alphabet are printed black in an arrangement which results in an excellent decorative element. To see all of this, of course, the short right-hand fold must be turned back (to the right), but this has merit because the arrangement of the alphabet aforementioned is in part covered by the short fold and the partial showing is a curiosity and interest arouser. Just like everything else you do that we are privileged to see, thoughtful planning is evident.

THE PRENTVERK ODDS BJORNSSONAR of Akureyri, Iceland.—We're happy to learn you look forward to our department of **THE INLAND PRINTER**. We like your work as much as you could possibly like our department, assuming it is



Front and page two of 7- by 10-inch folder by Dempsey, Kinsey & Downs, Portland, Oregon, which ranks with top-flight items of printers' advertising. We consider it would be difficult to improve on title page for interesting and convincing prospects. Now, look across on the next page

PRINTING MUST BE Hand Tailored



The Pattern or Format

A tailor or dressmaker doesn't start cutting an expensive piece of fabric without a pattern. It's important to have a pattern—or format before you start a printing job, too. This involves size, shape and style. A pattern saves you money.



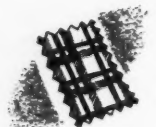
Dress for the Occasion

Where is your printing going? Because it represents you—even in your office forms it's important to have it "dressed for the occasion!" Select your representative—in print—with the same care you give to selection of the right tie, shirt and suit for a special occasion.



Choose a Color

Actual tests have proved that color is one of the most powerful forces in merchandising. . . in living for that matter. Plan the color to harmonize with the whole idea! Ask us to assist you with your color plan.



Your Material (Paper Stock)

Ever see a Harris tweed dinner jacket? To be in good taste, paper stock for your printing job must be in keeping with your pattern and format, too. Paper has texture, quality, style and character. It should be tailored to fit the job! And not necessarily expensive.

CATALOGS • BOOKLETS • BUSINESS STATIONERY • HOUSEHOLD PUBLICATIONS

all as fine as your letterhead, package label, and the impressive specimen book of linotype faces you have submitted. This work is so good that we are at a loss to suggest improvements, and it has a sound modern look which is highly creditable to your craftsmen. Incidentally, your pressmen deserve acclaim for so capably showing the talents of your designers and compositors. Too often, their work goes unsung. It may be that the cord, run through the fold of the brochure and bow-tied about half way up, is too heavy and thick for a job with such a relatively small number of pages. Of course, it may be customary to hang such reference books beside the desk of the user, but even then a smaller cord would suffice and seem less out of proportion. Relativity plays a large part in typographic design. A line of display may be too large in relation to the type of the supplementary and less important copy, and there may be too little contrast as to size. We, personally, prefer error in the former respect. Strength, glamour and the attention-arresting features are important, and they are not achieved with dull and monotone typography. The extreme large size of the outlined letters, initials of your firm name, "makes" the cover of the type book; this is the feature most responsible for the excellence of the page.



Emil Georg Sahlin

TYPOGRAPHER • AXEL EDWARD SAHLIN TYPOGRAPHIC SERVICE
TWO HINETY SIX, DELAWARE AVENUE, BUFFALO, NEW YORK

EHRLICH • MILLER • EHRLICH
CREATIVE STUDIOS • EBENEZER • NEW YORK



ALBERT MILLER

When, as an advertising typographer, Emil Georg Sahlin does his occasional "commercial" piece he delivers a stand-out job, as this pair of business cards demonstrates. He favors fine types not commonly seen and handles them sympathetically with decoration. Both were printed in blue-gray

As we originated the slogan of "Make it big and keep it simple," we like to see others recognize it in practice.

PARAMOUNT PRINTING COMPANY, Brooklyn, New York.—Your letterhead is of interesting, effective design but at a handicap as a result of the use of four different styles of type, between no two of which there is any particular affinity. If the same layout were utilized with two styles, one, say, for the name and the other for supplementary copy, it could be mighty fine. Indeed, there is no law against a letterhead being set completely in a single style. There is difference in size to provide contrast so that sizes may be relative to importance of copy, and in many styles there is contrast which is afforded by italic of the series. One truly great printer, Hal Marchbanks, averred he could do any job he might be called on to execute in one style, Caslon. That, of course, was said when Caslon was considered tops among types. It is now seldom seen but there is Garamond, a conservative roman with more of the esthetic than Caslon. We wouldn't fear attempting to do any job of commercial work with the Garamond and the Lydian series—and, maybe, a sans-serif—although the sans wouldn't seem so necessary except to satisfy the whims of some customers, and these might be sold away from it.

and Tailored FOR PERFECT FIT



A Size to Fit

You choose a tailor who knows how to give your clothes a perfect fit—for looks and for comfort! Size in a printing job is just as important. To get the most out of your printing dollar the SIZE of your printed piece must be a part of the preliminary planning.



Your Type

Craftsmanship is the basic ingredient of type setting . . . and the history of printing is the story of an age-old art. Type faces are as individual and have as many personal characteristics as your host of friends. Type gives your printed piece expression. We will help you make your printed piece wear the expression you desire to do the job.



Quantity Is Important

Stretch your printing dollars by ordering only the quantity you need for the job. It is true that prices drop on quantity orders, yet the cost of unused material can quickly wipe out this gain. Check this item carefully.



Your Printer

. . . will give you the same kind of skilled service as your tailor—in turning out a printed piece "tailored" to do a specific job . . . to fill an exact need. Dempsey, Kimsey & Downs will help you every step of the way—from the planning to the finished product.

• HOUSE PUBLICATIONS • ADVERTISING LITERATURE • COLOR WORK

TRIM COSTS BY CAREFULLY . . .

EVERY STEP

MEASURING

ATwater 2329

DEMPEY, KIMSEY & DOWNS
Printers
422 S. W. MAIN STREET, PORTLAND 4, OREGON

Above are pages three and four of the impressive folder. The appeal of the text (on center spread) should prove practically irresistible, and we consider the thumbnail sketches very clever. Second color on the original is red, but an uncommon one—a bit deep, and as if tinged with terra cotta

Grand Hotel

WORLD'S LARGEST SUMMER HOTEL MACKINAC ISLAND • MICHIGAN
920 NORTH MICHIGAN AVENUE • CHICAGO 11 • ILLINOIS

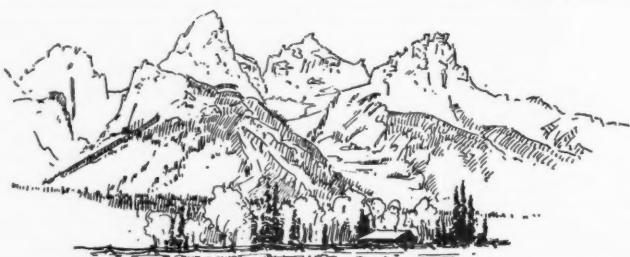


ADVERTISING COMPOSITION
AND FINE PRINTING SERVICE



L'ESPERANCE • SIVERTSON & BERAN

461 BUSH • SAN FRANCISCO 8
TELEPHONE GARFIELD 1-8315



JACKSON HOLE CONFERENCE, ROTARY DISTRICT 165

JACKSON HOLE ROTARY CLUB
E. N. Moody, President
Wm. Jensen, Conference Chairman
Art Buckingham, Conference Secretary
F. Buchenroth, Conference Treasurer

RAE P. STRATFORD, District Governor



MAY 4th, 5th, 6th - 1952
JACKSON, WYOMING



ARAGON FARMS

G. R. PIRRUNG • BAINBRIDGE, GEORGIA

PRINTING COMPANY

Letterpress • Complete Printing Service • Lithography

HIGH POINT
NORTH CAROLINA



PORTRAITS

SHOP 11 TERMINAL ARCADE BUILDING
MURKESON, MICHIGAN

PHONE 27-422

Outstanding calligraphy by Ray DaBoll and illustration of fine-line technique glorify letterhead at top. Rotary design of Harold L. Kelly was in brown. Aragon heading by G. H. Petty, Indianapolis, was in three colors: plant life and name, green; round ornament, black and brown; line of small type, black. Second color of Hall design was red, while heading of Harding was printed in red and dark green on medium green stock. Composite display suggests a wide range

Understand, we are not against sans. It is more useful than additional styles similar to the other two mentioned. Lydian is a great all-around style for small commercial forms such as cards, letterheads, and the like. By use of the bold, the power required in any design can be had, while the light would be fine for small blocks of text as well as minor display features. We are "high" on your portfolio, "The Case History of J. J. Letterhead, Salesman." Five of the six pages are printed with informative and promotional material which is effectively displayed and organized generally. Contained in the 6- by 9-inch folder are specimens of letterheads in the half sheet size, that is 8½ by 5½ inches, and some are truly excellent, although the effort for glamour seems sometimes over-emphasized. It is, withal, a fine item of promotion and must have benefited your company.

TYPESETTING SERVICE COMPANY, Providence, Rhode Island.—We salute you on the general excellence of the brochure, "25 Years," which, as the title implies, commemorates your own organization's twenty-fifth anniversary. Layout and typography are excellent, and their effect, including illustrations of crayon technique, is highly interesting. Content is also decidedly interesting along with being so effectively promotional. Each right-hand page covers a phase as suggested by titles such as "The First Twenty-five Years," "Printers' Progress," "Perfection in Machinery," and others of equal import. At the front (right-hand) edge of all the pages the band in the second color, red, bleeding off top, bottom, and front, adds balance, and your name, effectively overprinted in black, reads from bottom to top of page. Left-hand pages are display of some sort. One features a halftone illustration of new linecasting machine and faces text page "Perfection in Machinery." Of these, the page headed "Quality" impresses us a great deal, especially since the illustration in upper left-hand corner is of a tray of sterling table silver; the text facing reads "How to Create Quality" and, of course, explains how quality is achieved in typography. Forced to suggest a flaw, we would say the red second color is a bit "thin" and might have both more body and brilliance. It is plain that it is a compromise because of the bands at front edge of right-hand pages. If the display lines, type and handlettering, were as strong a red as we think they should be, the color would be too strong for the bands and provide too little contrast with the overprinted name line in Bank Script or equivalent. The solution would have been to screen the bands, in which case there would be evident a strong and a comparatively weak red which would add interest, something of the effect of three colors. Another point, mentioned incidentally, is that lake reds like the one you have used do not please as much as those inclining to orange, vermilion being tops. This red reflects a blue tone over the black printing and suggests a more glistening black. Even so, the piece is commendable.

✓ HIS is it! Here's a cover design competition open to everyone in the graphic arts! Layout men, artists, typographers, designers—all of you are welcome to try for the four cash prizes and the five book awards, not to mention the favorable publicity and satisfaction you'll get if your design is reproduced as a cover of the world's leading printing magazine.

► First prize is \$100 cash, second prize \$50, third prize \$25, and fourth prize \$10. And the five honorable mention entries will each be awarded a copy of Charles J. Felten's book, "Layout of Advertising and Printing," or a suitable substitute.

► There's no entry fee and nothing to buy. Here's your chance to go "all out" in designing a cover for THE INLAND PRINTER.

► Your entry should be a comprehensive visualization of what the finished cover will look like, but if your limitations are such that you can submit only a rough sketch, send in the idea anyway. It's the idea that counts. You have plenty of time—the deadline is September 15—but start thinking about it now. Read the simple rules below and then get busy.

Here Are the Simple Rules

1. Design is to be for front cover of THE INLAND PRINTER.
2. Make your layout actual size: 9 by 12 inches. Design may bleed on any or all sides.
3. Make the layout as much a comprehensive visualization as you can, but rough sketches will be acceptable as an entry.
4. Make the layout or visualization on white stock, using any technique which can be reproduced in not more than three colors by the letterpress method on enamel stock.
5. Copy must include: THE INLAND PRINTER. Name of the month (you may choose any month of the year), and the year 1953. In addition, provision must be made for featuring the headlines of four major articles as was done with the front cover of this issue of THE INLAND PRINTER.
6. There are no limitations in the use of type, decorative material, hand-lettering, stock cuts, original artwork, half-tones or Benday.
7. Send in as many entries as you wish. Be sure that your complete name and address appear on the back of every entry you submit. All designs become the property of THE INLAND PRINTER and none can be returned.
8. Your entry must be received by THE INLAND PRINTER not later than September 15, 1952. Address your entry to

1953 Cover Contest Editor
THE INLAND PRINTER
309 West Jackson Blvd.
Chicago 6, Illinois

CONTEST CLOSSES SEPTEMBER 15, 1952

THE INLAND PRINTER

ANNOUNCES

*a
Cover
Contest*

Scanning the Scene

Through the Eyes of



"JL"

Hobby Related to Business

In one respect, at least, all roads lead to St. Francisville, Louisiana. If a motion picture producer wants to present a film show with a dating around 1850, for instance, and wants to reflect the time and atmosphere of the piece, even to the typographic styling of the titles, he finds most certain among very few sources of what he wants in that small but meandering town right on the banks of "Ol' Man Ribber." Called upon to produce a book commemorating the centennial of some customer company, the commercial printers have found the end of the trail in their search for period types and borders in the shop of Elrie Robinson, editor and publisher of the *Democrat* there.

I've known about Elrie Robinson, of course, for quite a number of years. On a recent auto drive from New Orleans to Chicago by way of high spots at Baton Rouge (and the famous ultra-modern state capitol) and Natchez, Mississippi (and the ante-bellum mansions of slave-owning planters), I noted St. Francisville on my road map. There was no question but that, for me at least, a pause there would hold more of interest than either Baton Rouge or Natchez offered. So, I stopped for a couple of hours, and I enjoyed every minute.

First, what about Robinson as a man? He approaches the age of three score and ten years. Noting his mild, soft manner, it was a surprise to learn that he suffers from high blood pressure and must rest for three hours during the middle of the day. I have been schooled to associate that illness only with florid, fire-eating "fatties." It was no surprise, however, to find him the epitome of Southern hospitality—his wife, Margaret, graduate of swanky Smith College, too. He wanted us to tarry longer, but previous commitments of time made driving ahead necessary.

Collection of what might be called "typographic curios"—which aren't exactly that because he used them

at times—is not Robinson's business, but his hobby or avocation. It must be nice when one's hobby is related to his business or craft. Professionally, Robinson is editor and publisher of the *Democrat*. I couldn't find his shop in what seemed to be the business center on the highway. I found it later in a second business center of the small city, and also the bank, half a mile off the highway. As "X" is said to "mark the spot," I found the spot I sought marked by a sign, cut silhouette fashion out of flat metal, reading "Horse and Buggy Printer," set off by an illustration of a horse drawing a buggy. The shop itself is no antique. It is a modern brick building housing equipment definitely above the average for a paper in a town of that size.

It was the burning of a former building in 1908 that led Robinson to become a collector of out-of-date, so-called "horse and buggy" types. To resume operations as quickly as possible, he bought everything he could near at hand, including the old-timers which gave birth to his

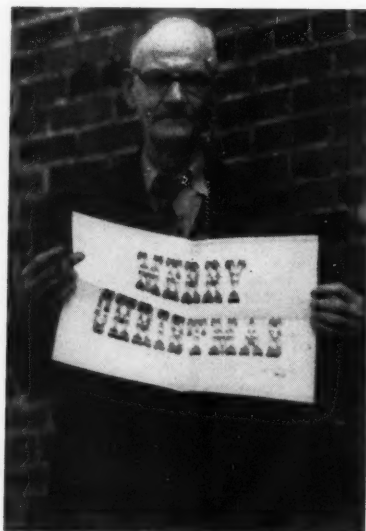
idea of going farther afield, after the emergency was past, to the end of finally building up the largest collection of old-time types extant.

As of this date, Robinson has in his collection about 500 old type faces, half a ton of borders, and 1,500 cuts. Important in his collection are hundreds of so-called stock cuts plated from wood engravings. These range from small pictures such as were used as ornaments in the classified advertisements seeking runaway slaves to those of old-time railroad trains, early favorites among such cuts he has coveted and prized. He has also numerous pieces of old equipment, including the 13-em composing rule with which he began setting type in 1900, also a large collection of specimen and other books relating to printing. If you should want to know what the latest vogue in type was during, say, 1870, Robinson can tell you.

Robinson came into prominence early in 1939 through publication of a book titled "Horse and Buggy Printing." Out of print now, and a collector's item, it is, however, to be found in libraries, including the Newberry in Chicago and the one at the University of Chicago. Text is largely autobiographical—and interesting that way—but the book also shows numerous "horse and buggy" types in his collection at that time. Still more are sampled in his more recent pamphlet, "Horse and Buggy Types," the title page of which is reproduced in miniature on this page.

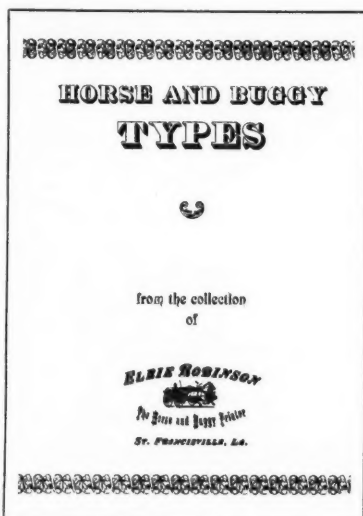
Robinson's collection is contained in cases, these in stands which are in good shape and arranged neatly in a section of the plant ready for immediate use. Included in the collection are numerous fonts of wood type which he has featured in his Christmas greeting sent each year to friends. He has so many wood fonts that up to now he has not had to repeat any type or border in any of his greetings, usually printed on 12x18-inch sheets and folded to 6x9 inches. Included, believe it or not, are old two- and three-color wood letters. The size of some of these is indicated by the greeting held by Robinson in the "shot" I made of him during my visit. Incidentally, the letters spelling "Merry Christmas" in this particular greeting are printed in three colors.

If you should visit the "Horse and Buggy Printer," you will be asked to sign his "Guest Book." I was, and while doing so I turned back the leaves for some years past and was not surprised to find that many greats of the craft and industry, in-



Elrie Robinson, editor and publisher of the St. Francisville (La.) *Democrat*, holding a Christmas greeting he printed with three-color wood type. His hobby is collecting old types

cluding the circumspect and sophisticated Bruce Rogers, had taken time off to visit Mr. Robinson and see his great collection. Some have sought to purchase specific items, but to no avail as Mr. Robinson considers his collection an important part of his estate. I feel reluctant to mention visitors because of his situation. His worst headache, we gather, doesn't stem from his hypertension, but from the fact that he is short of help; at least, he must sometimes read proof and even set type. Somewhere there must be a good printer who would like to live and work in



Title of pamphlet in which specimen lines of old types collected by Mr. Robinson appear

the atmosphere of serenity and of picturesque surroundings of the locale. The grounds of the plant building and nearby home border, at the back, on the Mississippi River, and are replete with trees like the magnolia, known to most Northerners only in picture or story. I can believe it gets hot there during the summer, but I know from experience that it gets co-o-o-ld around Chicago in the winter, and also wet. This help wanted bid is not presented as publicity for Mr. Robinson as much as it is a bid to some fellow who feels he would like working there to apply for a job. I believe I noted air conditioning units in the plant.

Concluding, I believe Elrie Robinson has rendered and is rendering a distinct service to the craft and industry of printing by keeping from destruction items that should be of great interest a hundred or more years hence, as well as now.

J. R. Frazier

Offset Research Must Be Economically Justified

(Concluded from page 47)

costs money. The lithographer should know what his needs are before calling in a man. Otherwise, he will not be able to evaluate the man's work either as he is doing it or when he has completed it.

Likewise, he should know what parts of the process need further research and be willing to support such research. If it is something peculiarly related to his particular phase of the industry, it is possible that the research should not be undertaken on an industry-wide supported program, but rather through the particular trade association affected. Or, perhaps it might be a project peculiar to one single plant and should be turned over to a private research organization. Several such projects have been handled by private research organizations. For example, a playing card manufacturer and a Bible publisher instituted a joint project on gilt-edging.

There are going to be more wild-catters coming up with seemingly impossible developments, and some way of evaluating their developments is needed. But for the most part the progress of the industry is going to depend on the research of the supply trade and that supported by the industry itself. If the industry does not know what it needs, the research will be on a hit-and-miss basis and the cost will be far out of proportion to the results.

If anyone feels that he would like to voice his opinion as to what the industry as a whole needs or in which direction research work could

do the most good, I will be glad to hear from him. Perhaps if enough write, it may be possible to obtain a cross section of the industry's needs.

Advertising Agency May Be Good Prospect

(Concluded from page 67)

specifications for printing jobs are more or less determined and fully set up by the time they reach the production department.

"Very often, the production manager does not have the authority to change the specifications in any way. In the larger and most successful agencies, this may not be so, but it is true in the average and small-time agency.

"It goes without saying that contacts with account executives in an agency in which the office of production manager exists requires much tact and a careful approach."

Comparison of these viewpoints is interesting. Each man offered his opinion separately without regard to what the others had said. Yet, all views point in the same direction.

The production man showed that at the present time it is nearly impossible for a printer to break into any agency work in the production phase. He excepted the printer with special equipment or with a special process.

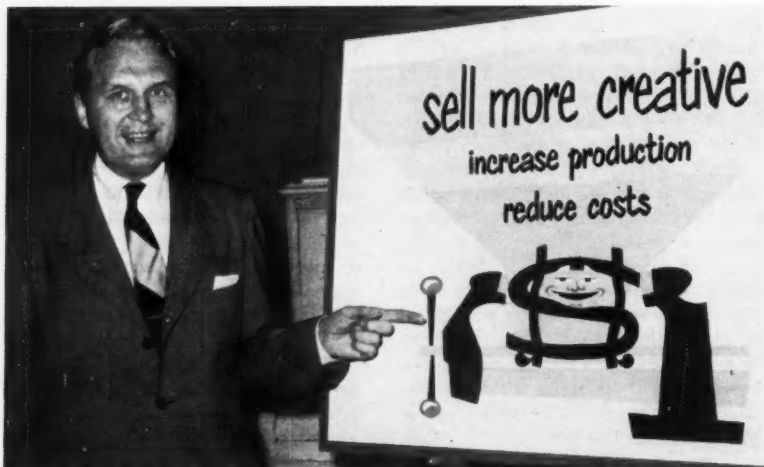
The agency executive told us that an agency was unlikely even to look at a suggestion brought in by an outsider. He advised us to make the acquaintance of account executives. And the friend who made a success of selling to agencies got his orders through account executives.



Marquette University advertising students discuss with their professor one of a series of graphic arts displays exhibited in co-operation with Milwaukee (Wis.) Advertising Week in April. The public exhibit at University was made available by the Graphic Arts Association of Milwaukee



Newly-elected officers and board members, Printing Industry of Tulsa, gather round their re-elected president, George Constantine (standing third from right), Palace Office Supply Co. Seated (l. to r.): A. F. Hyden, executive secretary; H. E. Kinzie, past member; H. J. Scott, Scott-Rice Printing Co., vice-president and board chairman; C. M. Herring. Standing: Harry Kapp, past member; George Waddington; Al MacLean; Ruth Obermire, Burkhart Printing & Stationery Co., treasurer; William Maneke, Maneke-Kinzie Printing Co. is on national board



Arthur A. Wetzel, president of the Printing Industry of America, Inc., illustrates his talk on "Three Ways to Reverse Downward Trend of Profits" at Northwest Regional Conference of PIA



J. Wallace Scott, Jr., (third from right), president of Allen, Lane & Scott, and retiring president of the Printing Industries of Philadelphia, Inc., congratulates new officers. Left to right: treasurer, C. Howard Thomas, vice-president of the National Publishing Co.; George D. Beck, president of the Allied Printing Employers Association, a division of PIP; president, Ralph V. DeKalb, president, Alfred J. Jordan, Inc.; second vice-president, Willson Whiting, treasurer, Whiting-Patterson Co.; recording secretary (re-elected), Nason Clark, vice-president, Clark Printing House, Inc.; Not shown: C. A. Chaubel, plant manager, Dunlap Printing Co., first vice-president

THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Craftsmen's National Convention Program Will Feature Clinics

Six speakers have been lined up to date for the program for the 33rd annual convention of the International Association of Printing House Craftsmen, to be held in St. Louis, Mo., Aug. 10-13. The convention agenda will also feature a number of clinics including the "Design and Typography" clinic headed by Howard N. King, second International vice-president, and the new developments clinic, "Looking Ahead With the Big Three," chairmanned by Edward A. Aitken, chairman of the Technical Commission.

The Eighth District Conference has been scheduled to precede the convention to permit members to lend assistance to the St. Louis Club as host of the convention. Plans call for streamlining the popular educational features of previous conventions. Looked on as a highlight of the educational program is the "Eighth District Answers," a production problem clinic moderated by J. Homer Winkler, International president, and composed of experts in the graphic arts industries from clubs of that district. A special entertainment program will also be provided for the wives of the visiting Craftsmen.

The list of speakers and their subjects includes William Gutwein, "Training for the Future"; Willard R. Anderson, plant engineer of the U. S. Government Printing Office, "Safety—A Production Necessity"; Harold Gale, division manager, Label Manufacturing Division of the Waples-Platter Co., Dallas, "Well-Planned Programs Pay Off"; Harold G. Crankshaw, "Your Club Bulletin—the Tie That Binds"; Harry R. Christopher, "Membership—the Never-ending Project"; Albert L. Kolb, printing department manager of the Marine Trust Co. of Western New York, "Keeping Records That Count." Ferd Voiland, State Printer of Kansas and general chairman of Printing Week, will talk on Printing Week.

Tulsa PIA Elects Officers

The Printing Industry of Tulsa elected George Constantine president, H. J. Scott, vice-president and board chairman, and Ruth Obermire, treasurer, at its annual election May 7. William Maneke is national board representative.



Martin Driscoll, nationally-known ink manufacturer, died in Chicago June 6 at age of 72

Chicago Ink Manufacturer Dies

Martin Driscoll, president of Martin Driscoll & Co., the Chicago ink manufacturing firm he founded in 1918, died June 6. Active in the Chicago Club of Printing House Craftsmen, the Printers' Supplymen's Guild and the Chicago Printing Ink Makers, he was a director and past president of the National Association of Printing Ink Makers. Mr. Driscoll was 72.

DMAA Selects Contest Judges For "Best of Industry" Awards

April direct mail advertising volume of \$97,849,353 boosted the total for this year's first four months to \$393,289,240, a gain of more than 11½ per cent over the figure for the 1951 period, according to Frank Frazier, the executive director of the Direct Mail Advertising Association.

Mr. Frazier has announced rules for DMAA's 1952 best of industry direct mail contest, open to all users of direct mail or mail order material campaigns, regardless of size, type, purpose or classification of mailings, and produced between September 1, 1951 and August 31, 1952. Winners will be announced at the association's conference October 8-10 in Washington, D. C.

Complete information may be obtained from DMAA, 17 East 42nd St., New York 17, N. Y.

Craftsman Award to E. W. Hall

Ernest W. Hall, superintendent of printing for the American Optical Club has been elected the First District's "Craftsman of the Year." Active in the International organization for many years, he figured in the organization of the Springfield, Worcester, and Merrimack clubs of Printing House Craftsmen. A former First District Representative in 1938, he has served as president for two years in the Springfield and Worcester clubs. Mr. Hall was general chairman of the Isaiah Thomas Dedication Committee, having fathered the idea of the club's sponsoring the recent ceremony in Sturbridge Village, Mass.

Best Advertising To Win \$1,000 Cash Prizes at PIA Convention

Printers' advertising of their own products and services will have its innings at the Printing Industry of America convention in St. Louis Oct. 12-16. James R. Brackett, PIA general manager, has announced a competition for three \$1000 cash prizes and nine bronze statuette's of Benjamin Franklin for the best examples of self advertising entered by American or Canadian individuals, companies, corporations or partnerships primarily engaged in printing by letterpress, lithography, gravure, silk screen or allied processes.

Sponsored financially by the Miller Printing Machinery Co., Pittsburgh, the competition and exhibition of selected pieces at the convention are designed to stimulate printers' interest in advertising their own wares and to promote use of better individual and campaign promotional material.

Self advertising is defined as any means or method in any form or medium which is intended to aid directly or indirectly in the sale of a printing plant's production. Advertising agencies, artists, producers or employers may enter campaign or individual specimens prepared for their clients or employers. Awards will go to user of the advertising.

A campaign is defined as three or more pieces used within 12 months in any medium. Judges representing the Direct Mail Advertising Association, Inc., Advertising Federation of America, Association of National Advertisers, National Industrial Advertisers Association and PIA will appraise campaigns in terms of plan and continuity, idea, copy, design and physical appearance, reproduction quality, and results or effectiveness. Individual pieces will be selected on the basis of idea, design, physical appearance, reproduction quality and results.



J. H. Orme (left), order department head, Central Paper Co., Newark, N. J., gets diamond pin and check from B. S. Berkowitz, treasurer, in honor of his 25 years of service

Three \$1,000 first-place awards will be presented in St. Louis for the best campaigns entered by users of any printing process in three classifications: concerns with 19 or fewer, between 20 and 100, and those with more than 100 printing employees. These winners will also receive statuettes. Second best campaigns and best individual specimens in the same employee classifications will also win statuettes.

Entries must have been produced between Sept. 1, 1950, and Sept. 19 this year. Deadline for entries to reach the Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, is 5 P. M. Friday, September 19. Entry forms and complete information may be obtained from Miller or from PIA at 719 Fifteenth St. N. W., Washington 5, D. C.



President Frank and Vice-President Louis O'Neill, Paper Manufacturers Co., Philadelphia, Pa., receive from D. C. Clement (right), Philadelphia Chamber of Commerce, Certificate of Commendation during dedication of company's new 200,000 sq. ft. plant in Northeast Philadelphia

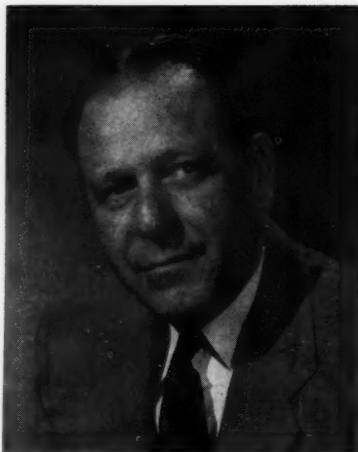
Graphic Arts Research Council To Work on 24 Active Projects

At a June 6th meeting in Cleveland, the Research and Engineering Council of the Graphic Arts Industry, Inc., elected officers and adopted 24 active projects. Now serving as the Council's second president is Edward J. Triebe, vice-president, Kingsport Press, Kingsport, Tenn., who, since the Council was established four years ago, has been vice-president and planning committee chairman. Also elected were: the vice-presidents, John H. Davis, Jr., Judd & Dutweiler, Washington, D. C., and Elliott Donnelley of the R. R. Donnelley & Sons Co., Chicago; treasurer, Joseph Schwartz, Wescott and Thomson, Philadelphia; secretary, J. Homer Winkler, Battelle Memorial Institute, Columbus, president of the International Association of Printing House Craftsmen.

First of a series of conferences on specialized subjects, scheduled for Dec. 4-5 this year in Chicago, will cover offset lithography, letterpress and gravure makeready and premakeready.

Among the 24 projects are five relating to composing room work. One will be an engineering study for identifying materials, methods, procedures and layout problems whose solution promises the greatest potential reduction in cost or improvement in quality. Other project subjects include: accuracy of bindery counting operations; identification of adhesive characteristics for better understanding and standardization; plant storage and handling of paper; preventive maintenance of equipment to reduce downtime; standardization signaling and control devices; rubber and plastic plates; ink drying problems; new types of non-toxic detergents; care and use of printers' rollers; acetate proofs; bindery equipment; plant painting and lighting; a list of important research problems; a meeting of interested companies to consider establishing a letterpress research activity.

Added to the Council's executive committee was representation from the Gravure Technical Association. Council



Edward J. Triebe of Kingsport Press is the new president of Graphic Arts Research Council

membership as of June 4 consisted of 42 association, 144 company, five individual, five honorary and eleven trade paper members.

Bernard J. Taymans continues as managing director, and Samuel M. Burt, formerly associated with Educational Testing Service, Princeton, N. J., and director of Printing Institute, Philadelphia, is assistant managing director. Council headquarters is located at 719 Fifteenth St., N. W., Washington 5, D.C.

PIA Revises Ratio Studies

The Printing Industry of America has sparked a project to increase the practical value of its ratio studies. Rewritten and expanded text in easy-to-grasp form will make the annual ratio reports more effective guides for printing management by explaining just what the figures mean and how to compare national with individual plant experience. For example, future reports will tell what it means if accounts receivable get out of line with normal industry ratios, and how to correct such situations. A new section will analyze the trend of ratios over a period of years.

ITCA St. Louis Convention Scheduled for October

Promotional advertising, a weak spot in the commercial composition picture, is due for a blood transfusion when the International Typographic Composition Association holds its 33rd annual convention Oct. 9-11 in the Hotel Statler, St. Louis. Association headquarters has invited members and non-members to enter examples of their advertising in an exhibition to be staged during the convention, and in competition for certificates of merit and other recognition of the best pieces.

Timed just ahead of the Printing Industry of America's annual gathering, the ITCA convention will also feature clinics, exhibits of work done by devices and machines for contributing to efficient typesetting and other services, and demonstrations of Vandercook reproduction and transparent proofing and Intertype Corporation's Fotosetter.

Oscar Hoffman and Hubert J. Echele are co-chairman of a committee set up by St. Louis Typesetters Association to handle hospitality arrangements.

IAES Plans October Convention

The International Association of Electrotypes and Stereotypers, Inc., will hold its 55th annual convention Oct. 13-16 in the Cosmopolitan Hotel, Denver, Colo. The convention agenda includes technical reports on latest developments with emphasis on what effect new products and competing processes have on the industry. Reports will be made by officers, standing committees and convention committees.

Honor Two in Graphic Arts

The Tiemeyer-Augustine trophy has been established by the Ohio Junior Chamber of Commerce to honor Edwin H. Tiemeyer, owner of the Mail-Way Advertising Co., Cincinnati, and Lee Augustine, vice-president of the Printing Machinery Co., also of Cincinnati. Beginning with the 1952 annual convention, the trophy will be awarded to the chairman of a state junior chamber of commerce committee considered to have done the most outstanding job during the year preceding the convention.

Tiemeyer and Augustine were founders of the Ohio Junior Chamber of Commerce in 1927. Mr. Tiemeyer was elected president and Mr. Augustine, secretary of the organization at its first convention in 1929. Active in the local organization until reaching the age limit, they have also served as directors of the U. S. Junior Chamber of Commerce.

Wins Architectural Award

The new \$1,500,000 Lord Baltimore Press building, Baltimore, Md., won first award in the recent architectural contest conducted by the Baltimore Association of Commerce which pulled 42 entries. Hugo Dalsheimer of the printing firm and Raphael Friedman of the Chicago firm of architects and engineers, Friedman, Alschuler & Sincere, were honored at a ceremony April 29.



Lined up to highlight the installation of the 1,000th Lawson 39-inch automatic clamp cutter in Milton C. Johnson Company plant, New York City: Walter D. Gemmell (left), executive vice-president; David W. Schulkind, president, E. P. Lawson Co.; C. E. Beith, Johnson Co. president, and N. B. Goldberg, plant superintendent. The Johnson Co. specializes in bank stationery

Plan for Quality



Letterpress

Hi-Arts
Ashokan
M-C Folding
Book and Cover
Zena
Catskill
Velvetone
Softone
Esopus Tints
Esopus Postcard

It's in Nature to do things the beautiful and sometimes lavish way, rather than the merely cheap and easy. Try it in your printing. Plan for the quality you get by using fine coated paper from the Cantine Mill.

Cantine's Coated Papers

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers Since 1888

SAUGERTIES, N. Y. Branches: NEW YORK and CHICAGO (In Los Angeles and San Francisco: Wylie & Davis)

Offset-Litho

Hi-Arts Litho C.1S.
Zenagloss Offset C.2S.
Book and Cover
Lithogloss C.1S.
Catskill Litho C.1S.
Catskill Offset C.2S.
Esopus Postcard C.2S.

Printing Ink Makers Group Re-elects M. E. Kapp President

The National Association of Printing Ink Makers, Inc., held its 38th annual convention June 16-18 in The Homestead, Hot Springs, Va. At the management session Walter Bossart, Office of Price Stabilization, discussed price controls and Dr. E. I. Stearns, assistant director, Calco Chemical Division research department, talked on "Color Facts and Fantasies." Serving on a panel discussion of pricing for profit with or without price controls were Howard Flint, Howard Flint Ink Co., Detroit; Louis W. Hraback, Sleight Metallic Ink Co., Chicago; Morton E. Kapp, Superior Printing Ink Co., and Anthony J. Math, Sinclair & Valentine Co., New York City.

The marketing session featured talks by Ralph Evans, Eastman Kodak Co., on the expressiveness of color, and by F. Byers Miller, Dean, School of Business Administration, University of Richmond, on the sales manager's responsibility in the current market. Production session features were Dr. William C. Walker's review of work done by the National Printing Ink Research Institute, and a discussion of quality control by Don Macaulay.

NAPIM re-elected Mr. Kapp president and Mr. Hraback vice-president. John F. Devine, Sun Chemical Corp., Long Island City, N. Y., was renamed treasurer, and Herbert Livesey continues as secretary, with headquarters at 1400 Broadway, New York City.



The Government Printing Office was recipient of two National Safety Council awards. Public Printer J. J. Deviny (right) receives awards from N. H. Dearborn, Council president

To Stage October Magazine Show

The American Institute of Graphic Arts will stage its Third Annual Magazine Show in October. June 20 was the dead line for entries of periodicals by printers, designers, editors and publishers in this country and Canada. A committee headed by Irving B. Simon is selecting magazines for display on the basis of layout and design, illustration and photography, typography and lettering, visual editorial presentation, cover design and printing craftsmanship.



Challenge Machinery Co., Grand Haven, Mich., was host to 60 members of the Calumet Ben Franklin Club and North Side Printers Guild of Chicago. The Annual joint field trip in May included a tour of the two Challenge Grand Haven plants. Art Kraft, president of the Calumet Ben Franklin Club, Al Izard, president, North Side Printers Guild, headed the visiting group



Forty international students from Ohio State University received a close-up view of how paper is made as guests of the Howard Paper Company Division, Howard Paper Mill, Inc., Urbana, Ohio. Following greeting from H. A. Legge, president of firm, students were conducted through the mill by C. M. Schockey, general manager. The trip to the mill was part of a two-day visit

GATAE Hold Spring Meeting; To Issue Study of Private Plants

Thirty cities in the United States and Canada were represented among the 45 members of the Graphic Arts Trade Association Executives, wives and guests who attended the spring meeting in Louisville, Ky., in May. The GATAE private plant committee submitted final copy of its recent publication "Is Your Printing Department Paying Its Way," which will be made available through members to anyone interested in discussing the problem with private plant operators. William Boles of the Printing Industry of Nashville was named chairman of the committee and will control distribution of the publication.

On the two-day conference program, Richard Stout, vice-president of the Printing Industry of Atlanta, gave a report on the results of a survey on the membership situation of associations represented. The delegates also heard a report on the progress of the LTF-PIA Foreman-Management Training program from William Gutwein of the C. T. Dearing Printing Co., and a ratio study report of association finances and budgets, a collaboration of Art Johnson and Fritz Bossert of the Graphic Arts Association of Milwaukee. Charles Shapiro, manager of the Education Department of the Lithographic Technical Foundation reviewed the relationship of the Foundation and the way it can be helpful to the graphic arts associations, and Herbert Livesey, National Association of Printing Ink Makers, New York, described problems encountered by ink manufacturers in serving the graphic arts industry. The concluding session covering a report on "Negotiation Trends and Settlements," in the field of labor contracts was led off by a general review of the subject by Dennis A. Sweeny, Indiana State Typothetae, and Frank Bagamery of the Franklin Association of Chicago.

Summer Program Offered

Carnegie Institute of Technology, Pittsburgh, Pa., is again offering summer courses in planning, designing, estimating, cost accounting, management, composition, presswork and lithography. Running from June 23 through August 2, in charge of Kenneth R. Burchard, head of the Department of Printing Management, the courses will give commercial plant employees, printing teachers and others interested in printing an opportunity to study developments in letterpress and offset methods, materials, processes and new equipment. Applicants will be accepted on the basis of previous education, training or printing experience. Students will receive college credit.

Awarded Honorary Law Degree

Thomas Roy Jones, chairman of the board of American Type Founders, Inc., and president of Daystrom, Inc., ATF parent company, has been awarded an honorary degree of doctor of laws by Lafayette College at commencement exercises in Easton, Pa.

American Egret, photographed by Allan D. Cruickshank

Standing Guard



THE IMPERIAL LINE

Imperial Enamel C2S

Imperial Cover C2S

Imperial Litho C1S

from forest to finished sheet

St. Regis exerts close control of quality. With its own forests, complete paper making facilities, and varied resources, St. Regis Paper Co. has what it takes to produce

"fine paper for fine printing"

Printers—for an Enamel Printing
Paper that works efficiently and
produces a good finished job—use

Imperial Enamel.

Plasticized surface has uniform density—
prints cleanly and reproduces fine halftones.

Resiliency simplifies make-ready—means
better folding and quality production
with minimum of waste.

Imperial Enamel has brightness and color—
assures maximum contrasts.

Discover the end use values built into
Imperial Enamel. It is available from
leading paper merchants.

Printing, Publication and
Converting Paper Division



ST. REGIS
SALES CORPORATION

Sales Subsidiary of St. Regis Paper Company
230 Park Avenue, New York 17, N.Y.
230 N. Michigan Avenue, Chicago 1, Ill.
218 Martin Brown Bldg., Louisville 2, Ky.

Lithographers Hear Appeals for Sounder Management

(Continued from page 68)
ning and sales direction, it will inevitably be reflected in the advertising and sales promotion program. You must build imaginative sales management on the solid foundation of good sales management. I urge you to take the time to think and plan for your business more than you have ever done before. If you can't or won't do it, be sure that somebody with the time, experience and brain power does do it. If you add this vital element to basically good sales management, your business will be set to

weather any and all business conditions for many generations."

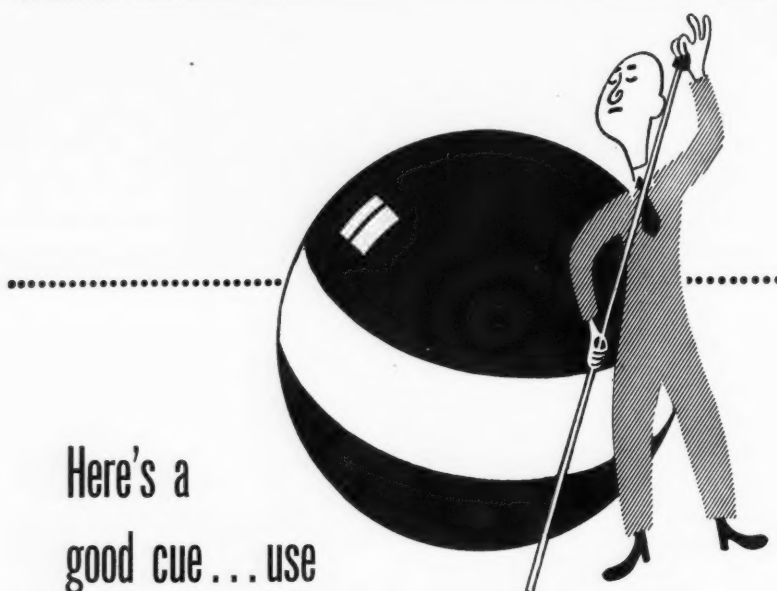
Plant safety as not an overhead cost but a profitable investment was highlighted by P. J. Bernard, personnel and safety director, H. Wolff Book Mfg. Co., Inc., New York City. Addressing his appeal to medium and small-sized plants as comprising the largest segment of the graphic arts industry, he noted that small plants employing about half of all American workers suffer more than two-thirds of all occupational injuries. This was due chiefly to lack of safety pro-

grams or to treating safety merely as a sideline and not as a major management responsibility. He called accidents errors in production that not only cause personal injuries, but can cut down productive time and efficiency, and impose a depressing effect on employee morale. Indirect costs of accidents, he said, are four times larger than direct costs.

Outlining a 15-point program for making safety an integral part of production, Mr. Bernard said: "The graphic arts industry has more than its share of plants badly in need of modernization. We need not only better working conditions to attract the most competent workers. We should strive to carry out this motto: 'You can't find a better place to work.'"

Other subjects and speakers were: "Organization and Implementation of a Sound Employee—Employer Relations Program—a Requisite to Efficient Management," J. A. McIntyre, personnel supervisor, J. D. Woods and Gordon, Ltd., Toronto, Canada; "Education and Training—an Essential Function of Management," George A. Mattson, LNA industrial relations director, and Charles Shapiro, Lithographic Technical Foundation; "Practical Cost Control and How to Achieve It," Oliver F. Ash, Jr., Conner, Ash and Co., St. Louis; "The Power of Faith," Dr. Louis Binstock, Rabbi of Temple Shalom, Chicago; "Problems of Management and the Small Business Man," Judge J. Raymond Tiffany, general counsel, National Association of Small Business Men and Book Manufacturers' Institute, Inc.

William H. Walters, who heads the United States Printing and Lithograph



Here's a
good cue... use

WHEELWRIGHT-DISCO BLOTTINGS!

Wheelwright-Disco Blottings are carefully made, not only to absorb ink, but to provide a clean printing surface that insures trouble-free operation in the pressroom.

Wheelwright now makes the full line of Disco Blottings for all types of printing... offset or letterpress, line or halftone illustrations, in process colors or in black and white.

Want to rack up a consistently fine record in blotter printing? Try these six Disco brands: ECONOMY (absorbent both sides); EXECUTIVE (enamel coated); MODERN EMBOSSED; PHOTOGRAPHIC; POTOMAC HALFTONE; ENGRAVERS' SOFT FINISH. Standard products of The Mead Corporation. Made by Wheelwright Papers, Inc., Leominster, Mass.

Ask your Wheelwright merchant for illustrated samples.

MEAD
papers



SPECIFY

Wheelwright Papers

COVERS • BRISTOLS • BLANKS • INDEXES
BLOTTINGS • VELOURS • CUT CARDS



Robert Fish and Leslie Hazleton won \$250 top prizes in International Printing Ink Contest

THE INLAND PRINTER for July, 1952

Co., Mineola, Long Island, N. Y., was elected LNA president. Former President E. W. Jackson, Steck Co., Austin, Tex., is now chairman of the board. Carl R. Schmidt, Schmidt Lithographing Co., San Francisco, is vice-president, and Arthur R. Hitchings, Forbes Lithograph Co., Boston, is treasurer. Maurice Saunders, executive director for many years, was again elected honorary chairman of the board. New directors are George J. Bauhens, Clarke & Courts, Houston, Tex.; W. Harry Glover, Sweeney Lithograph Co., Belleville, N. J.; Norman B. Mears, Buckbee-Mears Co., St. Paul; William M. Winship, Brett Lithographing Co., Long Island City, N. Y.; and William H. Bulkeley, Kellogg & Bulkeley Division, Connecticut Printers, Inc., Hartford, Conn.

CONVENTIONS What-Where-When

The Envelope Manufacturers Association of America, The Greenbrier, White Sulphur Springs, W. Va., July 17-18.

International Association of Printing House Craftsmen, Jefferson Hotel, St. Louis, Mo., Aug. 10-13.

SNPA (Eastern Division) Mechanical Conference at Andrew Jackson Hotel, Nashville, Tenn., Aug. 25-26.

Canadian Lithographers Association, Thousand Islands Club, Alexander Bay, N. Y., Sept. 7-11.

Northwest Mechanical Conference at Hotel Duluth, Duluth, Minn., Sept. 20-22.

Advertising Typographers Association of America, annual meeting, Grove Park Inn, Asheville, N. C., Oct. 2-4.

Canadian Graphic Arts Association, Montreal, Oct. 6-9.

American Photengravers Association, Drake Hotel, Chicago, Oct. 6-8.

Direct Mail Advertising Association, Shoreham Hotel, Washington, D.C., Oct. 8-12.

International Typographic Composition Association, Hotel Statler, St. Louis, Mo., Oct. 9-11.

Graphic Arts Trade Association Executives, St. Louis, Mo., Oct. 10-11.

Printing Industry of America, Chase Hotel, St. Louis, Mo., Oct. 12-18.

National Printing Equipment Association, Inc., Chase Hotel, St. Louis, Mo., Oct. 13-16.

International Association of Electrotypers and Stereotypers, Cosmopolitan Hotel, Denver, Colo., Oct. 13-16.

Screen Process Printing Association International, Hotel Sherman, Chicago, Oct. 25-29.

National Metal Decorators Association, Shamrock Hotel, Houston, Tex., Oct. 27-30.

National Paper Trade Association, Inc., Edgewater Beach Hotel, Chicago, Oct. 5-8.

National Association of Photo-Lithographers, Hotel New Yorker, New York City, Nov. 5-8.

MESSAGES THAT MADE HISTORY • No. 10 OF A SERIES • COPYRIGHT 1952 • GILBERT PAPER COMPANY



"None are so bold as the timid..."



The courtship and married life of Elizabeth Barrett and Robert Browning is an inspiring victory for love and faith over hopelessness and dark despair. Virtually imprisoned in her own home by an insanely possessive father, and pronounced an incurable invalid—Elizabeth Barrett emptied her heart to her forbidden lover in some of the most glorious love letters ever written.

At last love triumphed. "None are so bold as the timid, when they are fairly roused," wrote Elizabeth. In the face of her father's certain wrath, Elizabeth married her sweetheart in secrecy and escaped with him to Italy. With complete happiness came health—Elizabeth Barrett Browning recovered, and she and her husband shared "Life, Love, Italy," Mrs. Browning's formula for happiness, for many wonderful years.

There's nothing of the perfumed elegance in modern business letter writing. Here the emphasis is on good hard facts, and effective business correspondence requires the crisp efficiency of a Gilbert letterhead paper. Tub-sized, air-dried Gilbert papers answer every requirement for sparkling appearance, strength, and erasability. There are matching envelopes, too, of the new Gilbert Envelope Bond that seals quickly and stays sealed.

Leading paper merchants carry Gilbert Quality Papers. Ask for samples.

**GILBERT
PAPER COMPANY**

MENASHA, WISCONSIN



BOND • ONIONSKIN • LEDGER

INDEX BRISTOL • MANUSCRIPT COVER • VELLUM • SAFETY

REPRODUCTION • BANKNOTE PAPERS

A good letterhead is always better-printed on a Gilbert Bond

DO YOU KNOW THAT...

E. STEPHEN FARLOW has been appointed manager of the new Baltimore (Md.) sales office of Sterling Electric Motors, Inc., of Los Angeles.



James C. Lawless



E. Stephen Farlow

JAMES C. LAWLESS has been appointed factory representative for the Chicago and mid-western territories of the Printing Machinery Co. of Cincinnati.

THE UNITED STATES ENVELOPE Co., Springfield, Mass., has purchased 48 acres in Raritan, N. J., as the site for the first of a series of new plants. The company now operates 14 plants from coast to coast. The \$500,000 Raritan unit will employ about 250 persons.

LYLE M. SPENCER, a board member of the Appleton Coated Paper Co., Chicago, has been elected to the board of directors of the American Textbook Publishers Institute, national association of educational publishers.

THE GEO. H. MORRILL Co., Division of Sun Chemical Corp., was among more than 200 century or older concerns honored at a May 13 luncheon sponsored by the One Hundred Year Association and the New York City Department of Commerce. Founded in 1840, the company secured one of the first American patents for the manufacture of printing ink and for 112 years has developed products to keep pace with new methods and improvements.

EDWARD C. HEMES, formerly general manager, is now executive vice-president and a director of Vulcan Rubber Products, Inc., Brooklyn, N. Y., manufacturers of industrial rubber products, including press blankets.

WILLIAM ENCHELMEYER has been appointed purchasing agent for the J. M. Huber Corp., and will be located at the division's main office, 620-62nd St., Brooklyn, N. Y.

New president of Berman Paper Corp., New York City 42-year-old paper merchant house, is MYRON P. BERMAN, son of Morris B. Berman, who was board chairman when he died in May.

RAY PAVLIK has joined the sales force of the J. Curry Mendes Corp. of Boston, and will travel the middlewest.

D. R. KEEDWELL has been named to the newly-created post of comptroller for Rapid Grip and Batten, Ltd., Toronto printing plate manufacturers.

THE STERLING ELECTRIC MOTORS, INC., Los Angeles, has named B. G. JORDAN and J. W. BYRNES managers of the firm's new sales offices in Tulsa and Buffalo.

THE OHIO KNIFE COMPANY will have an increase of 30,000 square feet of production space upon completion of its addition to its Cincinnati (Ohio) plant.

THE NASHUA GUMMED AND COATED PAPER Co. of Nashua, N. H., has shortened its name to the NASHUA CORPORATION.

HAROLD HOLDEN, formerly Oxford Paper Company vice-president in charge of sales, has succeeded Clyde Morgan as president and director of the Eastern Corporation of Bangor, Maine.



F. Raymond Doerr



Harold Holden

F. RAYMOND DOERR has been appointed sales manager of Times-Mirror Press, division of the Times-Mirror Co. of Los Angeles.

THE AMERICAN WOOD TYPE MANUFACTURING Co. of New York City, has been

appointed United States agent and distributor for the foundry types made by Stephenson, Blake and Company, Ltd., Sheffield, England.

THE WILLIAM C. HERRICK INK Co., Inc., East Rutherford, N. J., has opened a new bulk-storage and distribution plant in Jacksonville, Fla., to facilitate better service to southern newspapers. HARRY L. LEYLAND, the southern manager will supervise the operations of the plant.

WILLIAM WARFEL, formerly a member of the mechanical committee of the American Newspaper Publishers Association, has been appointed sales manager of General Plate Makers Supply Co., Chicago.

CHESTER STUPP, associated with the Oxford Paper Co. since 1933, is now manager of sales service. HAROLD M. ANNIS, formerly holding that position and managing product development, continues in the latter work.

EMMETT E. FLAHERTY and ARTHUR MURPHY have joined the Chicago sales staff of Gaetjens, Berger & Wirth, Inc., ink manufacturer.

ROBERT T. BRAID will represent the Ideal Roller and Manufacturing Co., Inc., Chicago, in the Detroit sales area.

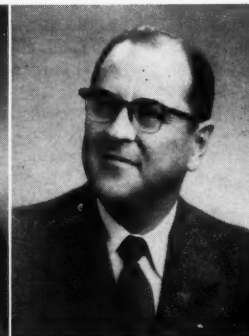
THE WILLIAM GEGENHEIMER Co., manufacturer of press accessory equipment, is now occupying the new addition to its Brooklyn, N. Y., plant.

THOMAS H. CROSLY Co., Inc., New York City electrotyping business founded 65 years ago, has purchased the plant and good will of New York Electrotyping Co., Inc. The two companies will retain separate corporate identities and have combined operations at the New York Electrotyping plant, 311 West 43rd St.

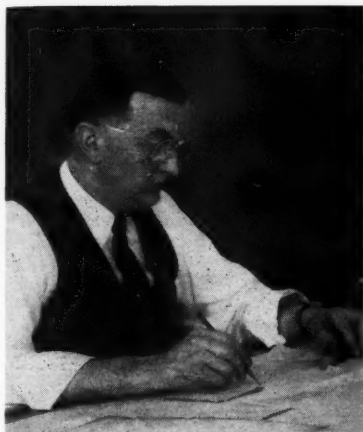
NORMAN T. SPIEGEL has been elected to the positions of vice-president, director, and production manager of Bay State Press, Boston.

JOHN ALWYN MACMILLAN, director and former president and board chairman of the Dayton Rubber Co., Dayton, Ohio, manufacturer of rubber printers' rollers, died June 7. He was 79.

ARNO L. ZINKE has been elected president of the Mid-States Gummed Paper Co., wholly-owned subsidiary of the Minnesota Mining and Manufacturing Co., St. Paul, Minn.



Newly-elected executives of Hamilton Manufacturing Co., Two Rivers, Wis., are (left to right): R. G. Halvorsen, vice-president in charge of sales; Howell G. Evans, senior vice-president, and C. S. O'Neil, who was elected to newly-created office of vice-president in charge of research



J. Maskin, World War I disabled veteran, celebrated his 30th anniversary with Miehle Printing Press & Manufacturing Co., Chicago

JULIUS J. SCHULTHEIS has been named chairman of the finishers-die cutters' division of the graphic arts group in the 1952 Sister Elizabeth Kenny Foundation's Commerce and Industry drive for polio funds, which begins August 20. He is treasurer and salesman for the Lincoln Mounting and Finishing Co., Inc., New York City.

LESLIE P. GUEST, manager of the direct mail department of the Alfred Allan Watts Co., Inc., New York business form printers, is the new president of the Society of American Magicians.

HOWARD KNIGHT, vice-president of the Bank Lithographic Co., has retired after 30 years as president of the Livermore and Knight Co. of Providence, R. I. He will continue to be of service to the firm as board chairman.

EDWARD GOTTSCHALL, former managing editor of *Graphic Arts Production Yearbook* and associate editor of *New York Printing News*, is now editor of *Art Director & Studio News*, New York City.

FILLMORE HYDE has been appointed director of the newly-created office of Publications and Printing of New York University.

New \$500,000 two-story addition of the Bookwalter Co., Inc., Indianapolis, Ind., will house air-conditioned offices and a large second floor bindery.

MAGEE PRESS is now the offset division of Engless Press, Philadelphia letterpress house.

PROF. IGNATZ WIEMELER, whose fine bookbinding work is shown in the Morgan Library, New York City, and included in other American private collections, died May 25 in Hamburg, Germany, where he was a professor in the Landesmuseum.

J. C. PERINE, with headquarters in Seattle, will direct sales activities of the Gerlach Barklow Co., Joliet (Ill.) calendar and business gifts firm, in Washington, northern Idaho, western Montana, and Alaska, as the firm's new Seattle district manager.

Hamilton gives you

Cold Cash savings
for pennies-per-day!

Most printers realize that new Hamilton composing room equipment can save money for them—but many think this always takes a big cash outlay.

Not by a long shot!

Sure, the price tags on some pieces of Hamilton equipment are hefty—they have to be to give you the kind of equipment that'll perform like it should, and go right on doing it year after year. But it isn't only with major pieces of equipment that you can cut costs. Take equipment as reasonably priced as Hamilton chase racks—the investment required is small, but they eliminate a major cost hazard by preventing damage to live forms.

Find out from your Hamilton Representative how little it will cost you to install the chase racks you need, then compare this with the cash you waste when a single form is damaged by haphazard storage methods. Do this, and you'll quickly see that *Hamilton gives you cold cash savings for pennies-per-day!*

Hamilton Chase Racks

Widely spaced channels prevent forms from touching in rack—end form damage. Flexible; rack arrangements can be tailored to fit your needs perfectly.



Hamilton PEAK-PRODUCTION **equipment**

HAMILTON MANUFACTURING COMPANY • Two Rivers, Wisconsin

Offset Subjects Dominate TAGA Cleveland Meeting

(Concluded from page 48)

in actual day-to-day printing operations.

Misalignment and improper tension control were shown to be the most frequent causes of breaks in webs on web-fed presses. H. L. McWhorter, chief research engineer of the Goss Printing Press Co., pointed out that during the paper-making process, the stock is submitted to tensions far in excess of anything encountered on a press which is functioning correctly. He said that one indication of misalignment is a flutter in

the web as it travels through the press. The development of a means of eliminating misalignment caused by torque in the paster was illustrated by models.

Donald Macaulay, an independent consultant, described how statistical quality control can be adapted to the printing industry. Through routine sampling of raw materials, work in process, and finished work, it is possible to produce printing of uniformly acceptable quality. Mr. Macaulay had charts, graphs, and printed sheets which he used to illustrate how defects could be classified and evaluated so that definite standards could be set up for different types of jobs, and how the quality of the work could be made to conform.

A history of the use of diazo compounds as sensitizers in place of ammonium dichromate in light sensitive coatings was given by George Jorgensen of LTF laboratories. Beginning with prewar German patents, he traced the work which has been done with these materials as shown in patent literature up to the present. He also explained some of the difficulties which had been encountered in attempting to parallel the German work in this country. Mention was also made of the use of diazo compounds in plates which are precoated for use on office equipment. These plates and most of the previous work done in conjunction with these compounds employ polyvinyl alcohol instead of the conventional albumin or gum arabic. The Foundation is at present investigating the possibility of using these later materials.

John S. Odell described the changes which the Radio Corporation of America is attempting to make in the color correcting scanner originally developed by the Interchemical Corporation.

The results of two excellent pieces of research work on the "Spectral Sensitivity of Bichromated Coatings," were presented by R. W. Koch of Battelle Memorial Institute, and Brian O'Brien of the Newspaper Publishers Association Laboratories. Each organization working with different colloids and using entirely different methods arrived at nearly identical conclusions.

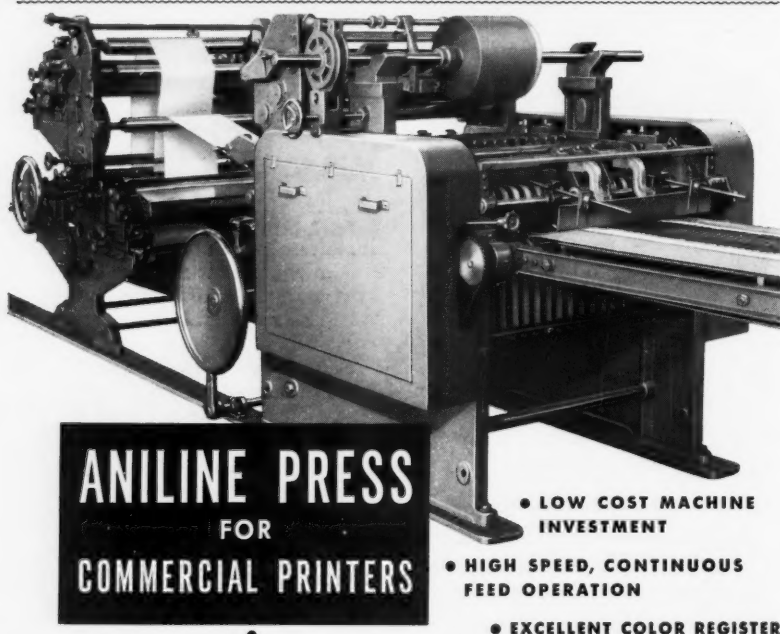
A newly-developed method of handling 35 mm. Kodakromes for producing completely masked separation negatives for three-color reproduction of office duplicator machines was described by Dr. Henry C. Staehle of Eastman Kodak Laboratories. Through the use of specially designed printing frames, camera, and other equipment, a fairly simple method of producing full color illustrations on Multilith equipment has been worked out.

Donald C. Gresham of London, England, showed new method of masking for color correction. In many ways it is similar to some of the existing methods except that he uses multi-layer film with a dye-type of developer. The exact technique of producing the proper masks was the result of much painstaking investigation, and the fact that the mask is an integral part of the film eliminates any misregister.

The following officers were elected for the next year: John McMaster, Graphic Arts Sales, Eastman Kodak Co., president; Dr. Richard F. Schaffer, Pratt Institute, first vice-president, George L. Erikson, Braden-Sutphin Ink Co., second vice-president; Robert E. Rossell of the Engineering Research and Development Laboratories, is the newly-elected member of the board of directors. With him will serve Frank A. Myers and the retiring president, Paul W. Dorst.

Dr. Paul J. Hartsuch, lithographic consultant for the Interchemical Corporation, Printing Ink Division, Chicago, is secretary-treasurer of TAGA.

Next year's meeting will be held in Washington, D. C.



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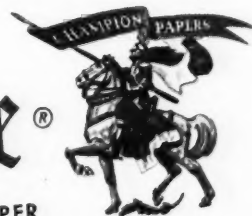
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Seaboard Graphic Arts Conference Has Management-for-Profit Theme

Management for profit, and the national scene as it affects the printing industry, were reviewed at the Eastern Seaboard Conference of the Graphic Arts Industries in Atlantic City April 24-26. Appraising the national scene in relation to world affairs, Dr. Robert A. Love, evening and extension division, School of Business and Civic Administration, City College of New York, stressed that the average printer, as a small and highly competitive businessman, must depend to a great extent on his ingenuity and management skills rather than on general economic conditions. He must be a keen student of the market for printing and be prepared to emphasize his production and marketing effort where it will be effective.

"Printing plants represent a relatively large and flexible capital investment," said Dr. Love. "Whatever flexibility exists must be in management's actions. This requires acute sensitivity to the market, a constant re-examination of selling and production emphasis, and analysis of trends in the specific businesses of printing customers. More so than in most other businesses, the printer determines his success or failure."

Dr. Love believed prosperity could be maintained on a consumer basis despite reduction of defense spending. But to cash in on the vast consumer market, management must forget traditional methods and be more courageous and aggressive. There must be more intensive use of new marketing methods; more active and skillful selling; constant attention to cost reduction, new products and services, and "more gray matter in managerial levels."

Dennis A. Sweeney, executive secretary of the Indiana State Typothetae, reviewed financial ratios of 33 Indiana plants as closely in line with those of printers throughout the country. Net profit after taxes for 1950 was around 5.8 per cent. For this year the figure might be as low as 3.4 per cent. Inventories represent 60 per cent of current assets, indicating that much of the profit comes from materials. This, in turn, showed a need for more control over all phases of the business.

Matthew A. Kelly, who retired June 1 as secretary of Printing Industry of America's Union Employers Section to become industrial relations and personnel services director for the New York Employing Printers Association, urged management to make greater efforts at collective bargaining, thus avoiding bringing government boards into negotiations. He believed that narrowing of wage differentials between helpers and journeymen, and a trend in some cities to fix foreman's and supervisor's scales only a little above those of journeymen, would weaken individual incentive to rise to positions with higher

wages and more responsibility, thus intensifying the problem involved in the mounting need for skilled craftsmen and supervisors.

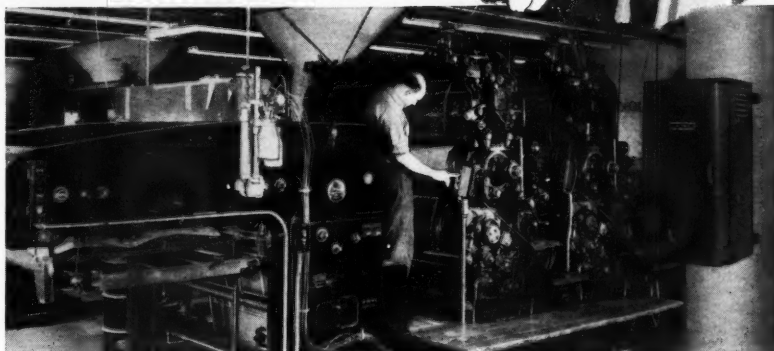
John J. Deviny, Public Printer, reported that the Government Printing Office is turning out about \$55,000,000 volume in its own plant and placing about \$45,000,000 worth of business with commercial plants. Total volume has not hit the peak anticipated. Government printing requirements and job specification costs are being revised downward. The GPO profit last year was about

\$1,500,000. About 75 per cent of work goes to commercial plants is in the offset lithographic field. Mr. Deviny stressed his desire not to expand GPO facilities.

Selling for profit, according to John S. Williams, Williams & Marcus, Philadelphia, requires careful study of the prospect or account, and selling the whole account rather than single jobs. Account potentials needing study include study of whether the business is desirable, and consideration of all the expense, time and service involved in selling and holding the account. Mr. Williams advised printers to recover some services that have dropped off to agencies, and, for more profit, to regard each sale not as a one-shot achievement, but as an opportunity to supply all of the customer's printing needs.

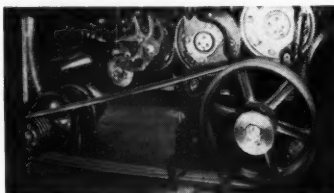
A. F. Oakes, Charles Francis Press, New York City, reminded printers that

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a small percentage one way or the other in the sales price could mean the difference between profit and loss. All costs should be known, and the price should be set in line with them precisely, rather than shaved to round numbers. Prices should allow for contingencies such as increased wage and material costs. Reprints, re-orders and continuing business should also be priced for profit.

The necessity for constant checking of all production details and their relation to estimates, costs and prices was emphasized by Fred W. Hoch, Fred Hoch Associates, Inc., New York City. As each job progresses, actual costs should be checked against estimates. Printers should keep in step with new

methods and equipment, and use them if they help to turn out better and more profitable work. Stressing the human element as a vital factor in profitable production, Mr. Hoch advised giving employees good materials to work with and encouraging them to handle their phases of each job in the right way.

James Cole, Mercantile Press, Wilmington, Del., also touched on the human element. Discussing the analysis of working efficiency, he said that human feelings could have more effect on production than working hours or wages. He advised elimination of the causes of gripes and other personal irritants. Management would do well, he added, to promote further efficiency by giving

employees responsibility, fostering a feeling that they belong in the whole plant picture, taking them into confidence on management's level.

Financial management for more profit requires maintenance of sufficient working capital, cost accounting which shows where and how profits are made, and inventory control, according to William P. Gildea, The Falconer Co., Baltimore. He advised a record system, showing when an inventory item has not been used for too long a period. Once ferreted out, such items should be put to work earning their keep, or disposed of.

Robert M. Greenwood, Ransdell, Inc., of Washington, D. C., highlighted the printer's opportunity to build profits by offering his services as a printing consultant. Mr. Greenwood cited a large order for industrial manuals which was about to be opened for bids. He could have gone after the order in the run-of-the-pack manner. Instead, he dug up all the information he could get about the prospect, the field the manuals would cover, and the job itself. Finding that the prospect was not familiar with graphic arts processes and methods, he offered his services as a printing consultant, on a fee basis, and without any understanding that this would clinch the order for his plant. As a consultant he gave technical help in planning the job. Several printers bid on the work. With the Greenwood bid came exhibits that included halftone and line cuts, with explanation of their differences; cover material choices, typographical suggestions, and paper samples. Mr. Greenwood's company was not the lowest bidder, but it got the job.

OPS Clarifies Pricing Manuals

Ceiling Price Regulation 121 has been amended to clarify the use of pricing manuals such as the Franklin Printing Catalog. Amendment 1, announced by the Office of Price Stabilization on June 2, was prompted by inquiries from many of the around 4,000 printers subject to price regulation who, using such catalogs, found that they could not determine ceiling prices in line with CPR 121, Section 4. Under the amendment they are permitted to use pricing catalogs or manuals in the same manner as they used them during the July 1, 1949-June 30, 1950, base period, except that, in establishing ceiling prices, they cannot use any inserts or other revisions issued after June 7, 1952, which would increase computed costs above the average wage rates and raw material ceilings prescribed in CPR 121.

The amendment text describes these provisions as supplying the only practical method whereby ceilings may be obtained for printers who price by manual or catalog. "The restraint of using the catalog or manual as used during the base period," says the amendment, "and the disallowance of any inserts after the effective date, provide for ceiling prices that will be in line with the level of ceiling prices established by use of the formula in the regulation."



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ITCA N.Y. Conference Delegates Review Cold Composition Method

Evidence that increasing numbers of composition houses are using equipment for cold type reproduction as a means of expanding their services was shown at the International Typographic Composition Association's Eastern conference in New York April 24-26. More than 200 registrants centered attention on an exhibition of photo-composing and other cold composition devices, and heard speakers tell how these comparatively new methods, supplementing hot metal work, help in boosting production per man-hour on many types of jobs.

The extent to which type on film may reach was indicated by William J. Garth, Jr., president of the Graphic Arts Research Foundation, Boston. Discussing the Higgonet-Moyroud Photon, developed by Photon, Inc., which he also heads, Mr. Garth said that the Foundation's aim is to make composition on film just as fast and just as economical as hot metal work. Reporting that the Foundation is working on a machine for making up whole pages on film, he wondered whether it would be illogical to assume that researchers and engineers, after the page make-up device is achieved, will question the necessity of transferring filmed pages to plates for impression on paper. In any case, he believed the hot metal process represents a declining proportion of total composition business, and he cited Detroit as having 1,500 cold metal compared with 500 hot metal keyboards.

Earl Godshall, Intertype Corporation engineer, said that two years ago two Fotosetters were on the floor of that company's Brooklyn headquarters and four had been installed in composition plants. One of the latter had been in Government Printing Office operation since 1946. The other three are used for setting business forms (both vertically and horizontally ruled), composition for can labels and titles for maps. Since 1950, continued Mr. Godshall, 23 Fotosetters have been put to work in 23 plants. Four users have more than one, six have ordered more than one, some firms foresee the need for as many as six machines, and some other users expect to build up even larger batteries. Installations range as far west as California; one unit is being demonstrated at a European industrial trade fair; another will be installed soon in the West Indies, and more are scheduled for shipment to Latin America.

According to Mr. Godshall, Fotosetter type on film has been used to make albumin and deep-etch lithographic plates, copper, zinc and magnesium line cuts, and intaglio plates for gravure. The first machine set up in a commercial plant, more than three years ago, is turning out a large volume of composition for offset labels. Another company, with four units on three-shift work in

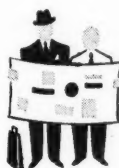
its eastern plant and one machine in its west coast plant, is using both film and photographic paper and setting complete business forms ready for platemaking. A midwest plant, formerly hand engraving social invitations and announcements, has speeded production and expanded volume by using a Fotosetter with script type fonts.

"A lithographic concern with hot metal composing equipment," said Mr.

Godshall, "installed its first Fotosetter late last year to simplify production and improve the type. In less than six months the firm produced a large volume of work for annual reports, house organs, handbooks, advertising brochures and mail order catalogs. A large part of the composition is set on photographic paper for paste-up with art and illustrations. While a secondary camera operation is necessary after pages are pasted up, the sharpness of Fotosetter type far exceeds best results formerly obtained by means of repro proofs. The Intertype machine is also used in silk screen printing, and for limited circulation manuals where type is reproduced

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photographically on sensitized paper rather than by the usual process of printing. Attempts are also under way to use the Fotosetter in making projection slides for television, movie titles and related work."

Hubert J. Echele showed examples of Fotosetter work done by Warwick Typographers, St. Louis.

Frank DeWitt, Commercial Controls Corp., Rochester, N. Y., showed slides tracing mechanical typesetting from the Empire, first keyboard composing machine (1872) through current cold-metal units, including the Justowriter. Made by Commercial Controls, this device consists of a recorder and a reproducer. As the typewriter keyboard is operated the recorder perforates in code on a tape. The tape is inserted in the reproducer, which types and justifies the copy, producing text in page, galley or continuous roll form, ready for offset or duplicator reproduction.

William C. Huebner, Huebner Laboratories, discussed the Phototextype and the Phototronic Typewriter. Along with these and other devices described by speakers, the exhibition featured the following equipment:

The Align-A-Mat and the Clean-A-Mat; Artype, Filmo-type and Fototype; the ATF-Hadego Photocompositor; the Fred Hoch Dollar-Hour copyfitting and typesetting calculator; the IBM electric typewriter; the Lumitype, Magnet Type, Multi-Use Headliner, and the Vari-Typer.

William W. Mason, John C. Meyer & Son, Philadelphia, was introduced by Frank M. Sherman, ITCA executive director, as the man who knew more about transparent proofing than anyone else within Mr. Sherman's acquaintance. Mr. Sherman added that 70 ITCA member plants throughout the country now have Vandercook presses for transparent proofing. Mr. Mason reviewed Meyer plant experience with transparent cellulose acetate sheet proofing on a 4T Vandercook press, including development of faster drying inks, much more finely ground than regular halftone inks. He believed transparent proofing has great market possibilities. A large and comparatively new field, he said, is blueprint title blocks, which done by hand cost seven to ten times more. Meyer originally did transparent proofing for Government map work and continues to handle a considerable amount of such business. Among many other uses the speaker cited art work paste-ups, complete visual dummies, and industrial displays. He said that development of a white ink adapted the process for numbering photos for catalogs or other purposes, and that in the making is a transparent ink which will permit the process to be used for color projection slides.

Composition houses wishing to know "where we go from here" were advised by Mr. Sherman to follow sound management policies, keep step with production developments and use new methods for expanding their services. Bank, New York free-lance typographic expert, reviewed the history and techniques of basic letter forms.

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Detroit	Seaman-Patrick Paper Co.
Grand Rapids	Quimby-Walstrom Paper Company
Lansing	Dudley Paper Company
MINNESOTA	
Minneapolis	Carpenter Paper Company
St. Paul	Carpenter Paper Company
MISSISSIPPI	
Jackson	Jackson Paper Company
Meridian	Newell Paper Company
MISSOURI	
Kansas City	Carpenter Paper Company
St. Louis	Beacon Paper Company
St. Louis	Shaughnessy-Kneip-Hawe Paper Co.
St. Louis	Tobey Fine Papers, Inc.

MONTANA	
Billings	Carpenter Paper Company
Great Falls	Carpenter Paper Company
Missoula	Carpenter Paper Company
NEBRASKA	
Lincoln	Carpenter Paper Company
Omaha	Carpenter Paper Company
NEVADA	
Reno	Blake, Moffitt & Towne
Reno	Zellerbach Paper Company
NEW JERSEY	
Newark	J. E. Linde Paper Company
NEW MEXICO	
Albuquerque	Carpenter Paper Company
NEW YORK	
Albany	Hudson Valley Paper Company
Buffalo	Hubbs & Howe Company
Buffalo	Baldwin Paper Company, Inc.
New York	Bulkeley, Dutton & Co., Inc.
New York	The Canfield Paper Co.
New York	Forest Paper Company, Inc.
New York	J. E. Linde Paper Company
New York	Royal Paper Corporation
Rochester	Hubbs & Howe Company
Syracuse	Hubbs & Howe Company
Tray	Troy Paper Corporation
NORTH CAROLINA	
Charlotte	Dillard Paper Company
Greensboro	Dillard Paper Company
Raleigh	Dillard Paper Company
Wilmington	Dillard Paper Company
OHIO	
Akron	The Milcraft Paper Company
Cincinnati	The Chatfield Paper Corporation
Cincinnati	The Johnston Paper Company
Cleveland	The Milcraft Paper Company
Cleveland	The Petrequin Paper Company
Columbus	The Scioto Paper Company
Toledo	The Ohio & Michigan Paper Co.
OKLAHOMA	
Oklahoma City	Carpenter Paper Company
Tulsa	Taylor Paper Company of Oklahoma
OREGON	
Eugene	Zellerbach Paper Company
Portland	Blake, Moffitt & Towne
Portland	Zellerbach Paper Company
PENNSYLVANIA	
Philadelphia	Paper Merchants, Inc.
Philadelphia	D. L. Ward Company
Philadelphia	Whiting-Patterson Company
Pittsburgh	The Chatfield & Woods Co. of Pa.
RHODE ISLAND	
Providence	Carter, Rice & Company Corp.
SOUTH CAROLINA	
Columbia	Palmetto Paper Company
Columbia	Dillard Paper Company
TENNESSEE	
Chattanooga	Bond-Sanders Paper Co.
Knoxville	Southern Paper Company, Inc.
Memphis	Taylor Paper Company
Nashville	Bond-Sanders Paper Co.
TEXAS	
Amarillo	Carpenter Paper Company
Austin	Carpenter Paper Company
Dallas	Carpenter Paper Company
El Paso	Carpenter Paper Company
Fort Worth	Carpenter Paper Company
Harlingen	Carpenter Paper Company
Houston	Carpenter Paper Company
Lubbock	Carpenter Paper Company
San Antonio	Carpenter Paper Company
UTAH	
Ogden	Carpenter Paper Company
Salt Lake City	Carpenter Paper Company
Salt Lake City	Zellerbach Paper Company
VIRGINIA	
Richmond	Cauthorne Paper Company
WASHINGTON	
Seattle	Blake, Moffitt & Towne
Seattle	Zellerbach Paper Company
Spokane	Blake, Moffitt & Towne
Spokane	Zellerbach Paper Company
Tacoma	Blake, Moffitt & Towne
Tacoma	Zellerbach Paper Company
Walla Walla	Zellerbach Paper Company
Yakima	Zellerbach Paper Company
WISCONSIN	
Appleton	Universal Paper Company
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THE INLAND PRINTER for July, 1952

Let's swap ideas

Match your printing ideas with these—
and win a \$50 Bond!

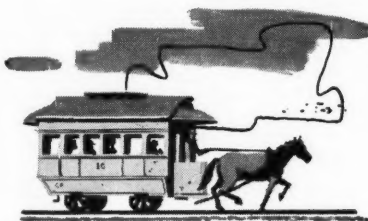
Saves work in preparation of customers' proofs!

We've found that very satisfactory proofs can be had on a hand roll press without going through the entire process of printing a complete order. Buy (at slight cost) an oblong mailing proof chase about 22 inches long. Lock the chase on from the sides or drill a $\frac{1}{8}$ or $\frac{1}{4}$ -inch hole at either end and through bed; then fasten on with taper pin sunk flush with chase surface. Chase can easily be lifted off with screw driver when desired. Position job to be proofed in regard to margins. For guides, use either small brads sunk below type-high in the wooden furniture margin, or shallow rubber suction cups. As long as there is margin room, they can be a little taller than the regular height of guides as the material depresses. From either type of guides, any reasonable number of proofs can be pulled by this method. Colors can be struck by proceeding with trade methods in breaking up forms for color. All that is needed is an extra roller for color, or simply pull one and wash up for the other.

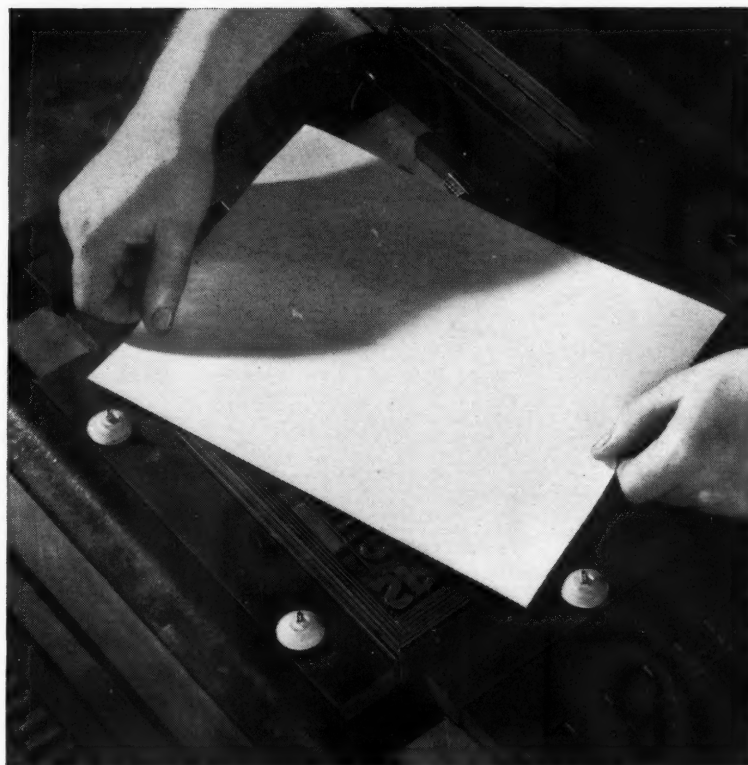
C. S. Brown, (Retired)
Printer Brown, Everett, Washington

In horse-drawn trolley days...

printing paper could be coated only by the costly hand process. Times (and coating methods) have changed since then—yet many printers still pay 20% extra for paper coated that costly old-fashioned way. Today—at far lower cost



—the modern one-step coating process developed by Kimberly-Clark produces a sheet that looks, feels and performs just like costlier enamels. In fact, new



Hifect* makes premium-priced enamels as outdated as the horse-drawn trolley! Tried it yet? You should!

Substitutes wax for metal in letterhead composition!

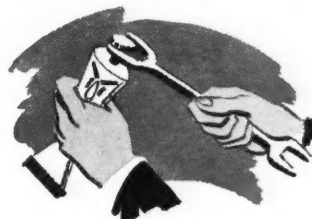
In composing a curved or oval shape letterhead, the old method among many printers was to pour hot metal in the open spaces, in order to hold the type and square-up tight. I find that using regular paraffin (wax) or plaster of Paris as a substitute for metal is far less trouble and holds just as well. Place a piece of Scotch tape over the assembled type, heat the paraffin, pour as you would the metal, pull off the tape and your job is complete with no gouging and filing of metal involved. Then simply scrape off surplus paraffin.

J. B. Coats, Superintendent,
Columbia Office Supply Co., Columbia, S. C.

Hot idea for sticky ink tube caps!

We have all tussled with a stuck cap on a tube of ink at one time or another, and in many cases twisted the tube out of shape or burst the side, while the cap remained secure. This cap can very easily

be removed by holding it over the flame of a lighted match until the cap is very hot to the touch. Then place a rag over



cap (so as not to burn fingers) and turn. The cap removes easily, and the tube is not twisted out of shape.

Terry A. Barker,
Giles Press, Salt Lake City, Utah

Do you have an idea to swap? Tell it to Kimberly-Clark!

All items become the property of Kimberly-Clark. For each published item, a \$50 Defense Bond will be awarded to the sender. In case of similar contributions, only the first received will be eligible for an award. Address Idea Exchange Panel, Room 216, Kimberly-Clark Corporation, Neenah, Wisconsin.

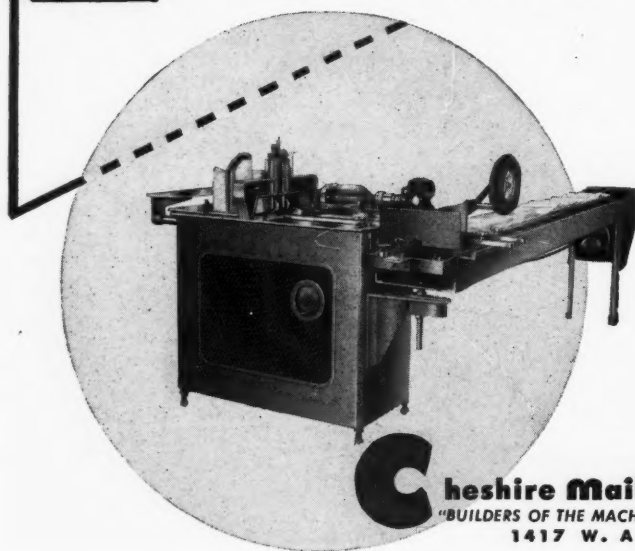


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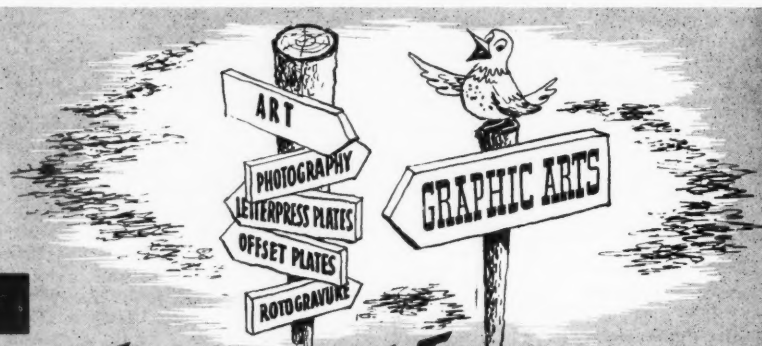
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nothing but A's"**

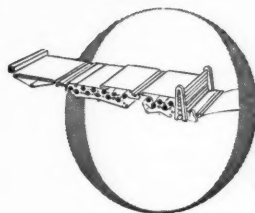


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tippy

takes a bow

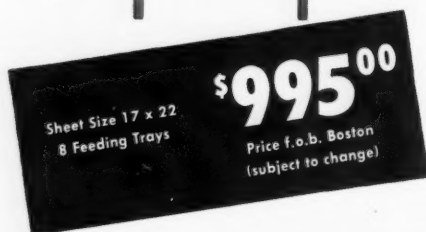
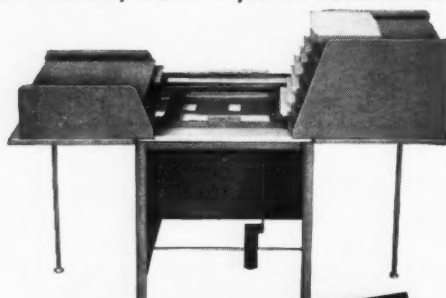


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Tippy is a low-cost semi-automatic machine designed to meet once-in-awhile demands for simple collating, tipping, spot gluing and snap out form work. It features the same positive glue control advantages of the larger JCM collating and tipping machines.

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NO JOGGING • NO PADDING • NO SLICING • NO SPOILAGE

See Tippy demonstrated at
our Chicago or New York offices

J. CURRY MENDES
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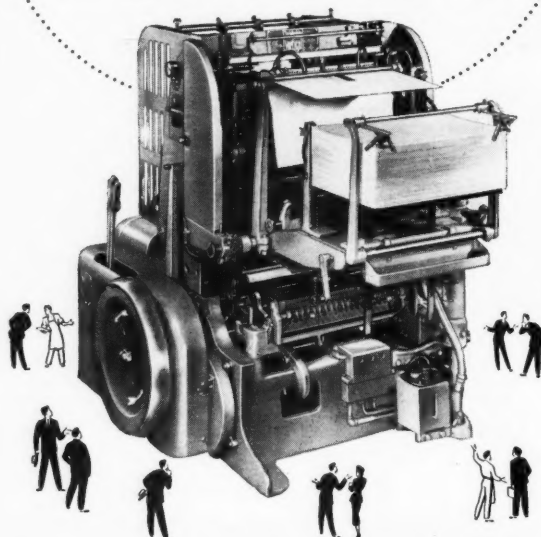
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the big money-maker for every plant



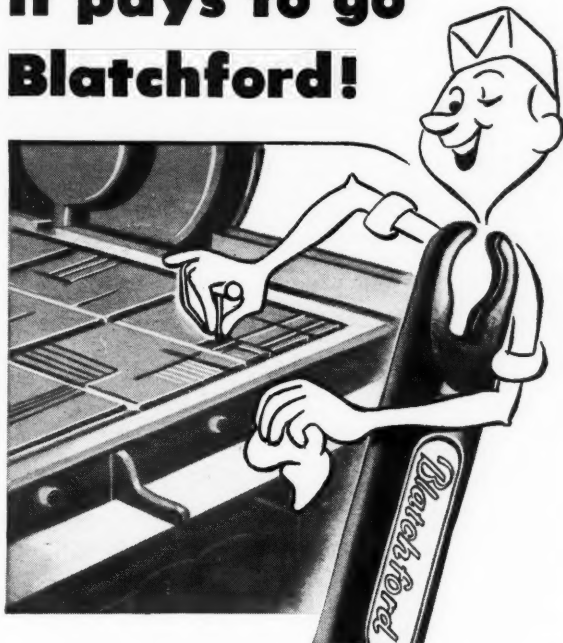
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MONOMELT POWER SHEARS
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BAKELITE MATRIX
(Processed by Monomelt)

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Minneapolis, Minn.

Now...more than ever it pays to go Blatchford!



With costs shooting upward, you don't want to overlook any item on which you might save money.

Take your metal stock, for example. If its operation is costing you too much, now's the time to switch to Blatchford Metal.

With Blatchford you get a clean, solid cast. That's because Blatchford Type Metal melts smoothly, flows freely, molds sharply.

With Blatchford you get type, slugs, and plates that are true to the mold. Blatchford has the fluidity to "get" all detail in the mat or matrix.

With Blatchford you get long, steady press runs. Blatchford Metal has the strength and toughness to stand up under rugged treatment.

What does this add up to...and mean to you?

It adds up to fewer imperfect casts, fewer machine and press stoppages. It means your staff and costly equipment can operate to capacity.

It means, with Blatchford on the job, you get maximum production at lowest cost. Buy Blatchford and get top metal performance.

➡ **Free chart for re-melt rooms** tells, step by step, how to keep metal "healthy" and cut dross loss with Blatchford Type Metal Flux. Just write, Box IP-7, the office nearest you for "Re-melt Chart."

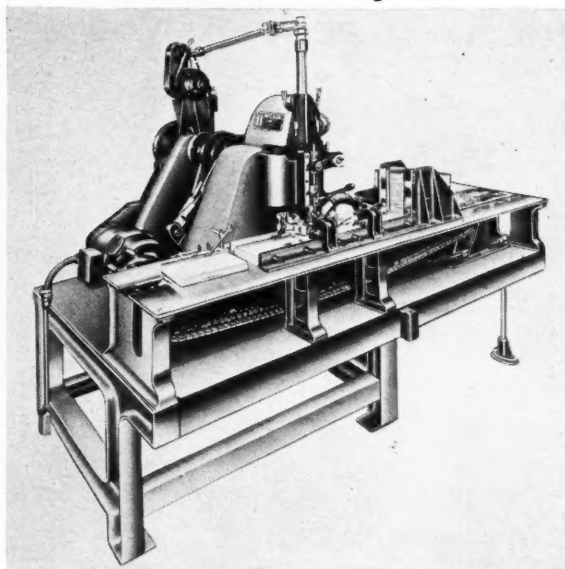
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Blatchford
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for dependable metal...

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Books Sewn This Way are Much Stronger ...and cost less to produce!



The McCain Book Side Sewing Machine

This machine produces much stronger, much more rugged books • Its normal operating speed is 250 one inch stitches per minute • Books more than 3/4" thick are drilled half from above, half from below • Drill chips are removed by vacuum. Single thread is used, lubricated with liquid soap • As book is sewed, bottom row of stitching is tightly glued for extra strength • End sheets and reinforcing strips are sewed right in. Separate color and halftone pages are jogged and sewn into the complete unit • Machine is easily adjusted, cleaned and lubricated.

Estimated production in number of books*

Thickness	Books per hour	Thickness	Books per hour
3/16 to 3/4"	1,000	1-1/2"	600
7/8"	900	1-3/4"	500
1"	800	2"	400
1-1/4"	700		

*Based on books 8 1/2" long and untrimmed

Write for brochure telling more about this method of producing much stronger books and at the same time raising production and reducing binding costs.

Dexter Folder Company

General Sales Offices

330 West 42nd Street • New York 36, N. Y.

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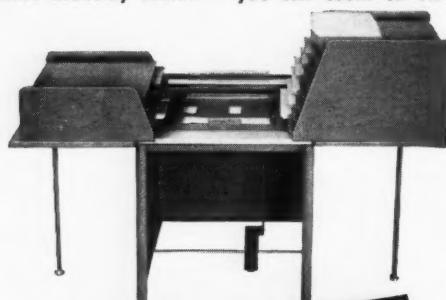


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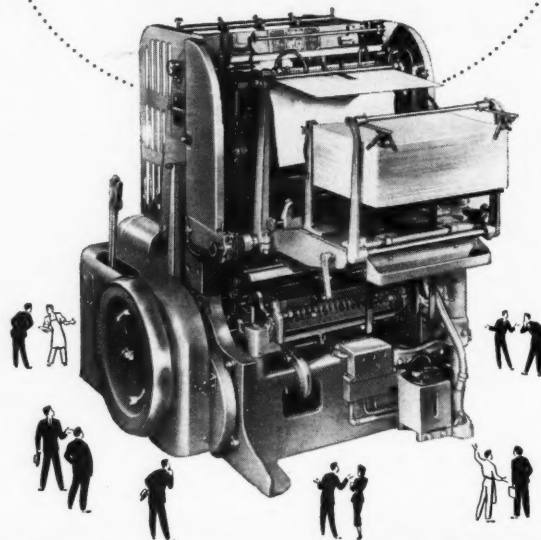
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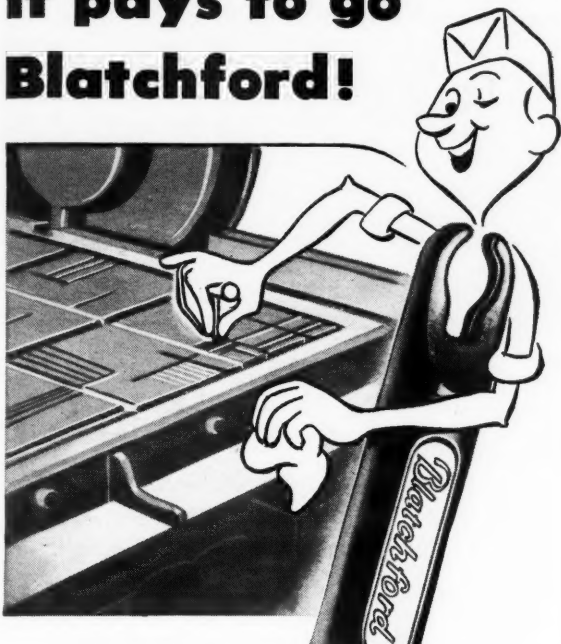


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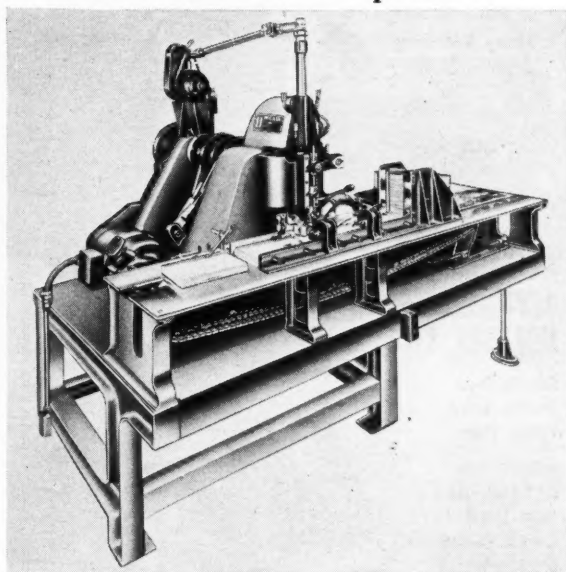
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We take jobs now without batting an eye no matter how urgent the "rush" delivery date may be. The folder will deliver the finished job a few minutes after the automatics have finished the press run.

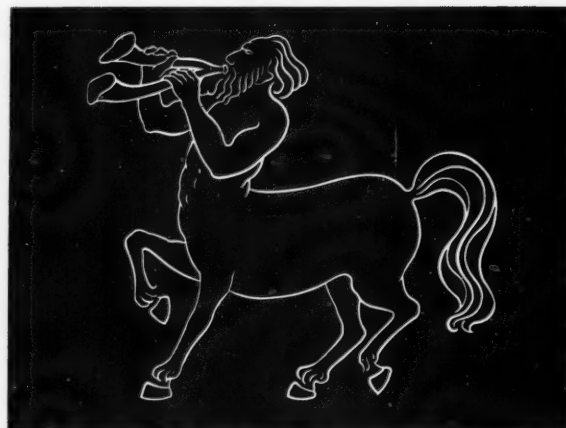
Frankly . . . we don't see how any shop with a normal run of business and an average printing volume can get along without a Baumfolder.

We don't know of a single piece of equipment that has given us the high return on invested dollar that the Baumfolder has made for the Star-Herald. Our only regret is that we didn't buy one long before.

Sincerely,
Alan C. McIntosh

The Rock County Star Herald

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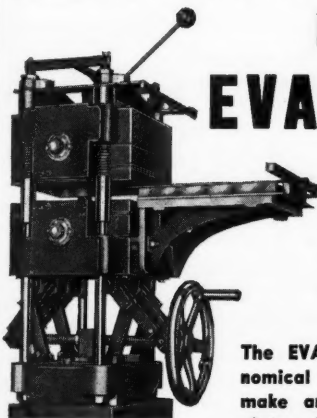
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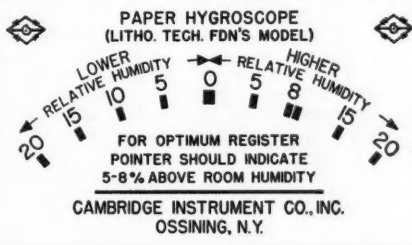
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Enables the Pressman to turn out a product of higher quality with less spoilage.



SCALE SHOWN FULL SIZE

This new Paper Hygroscope indicates the difference, in terms of relative humidity, between the pressroom air and the paper stock. Developed by CAMBRIDGE in collaboration with the Lithographic Technical Foundation, this instrument is accurate, quick-acting, rugged . . . so simple to use, *that it will be used!*

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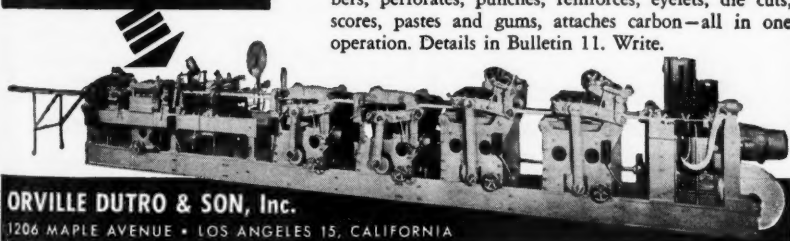
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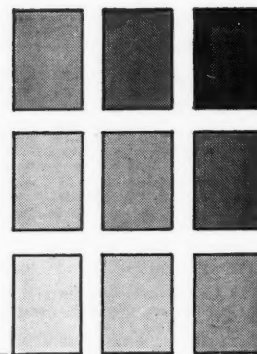
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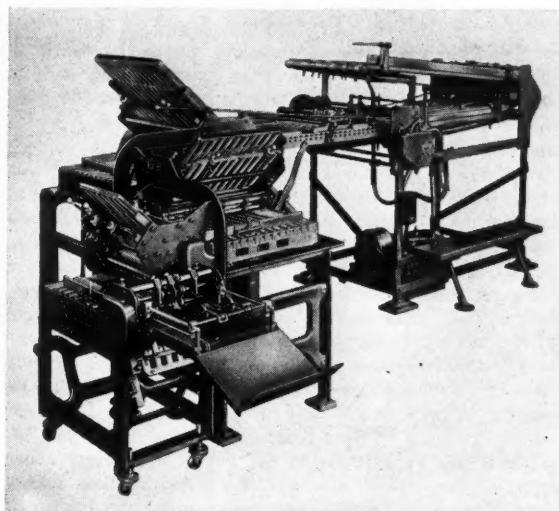
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THE INLAND PRINTER for July, 1952

Advertisers' Index

Acme Type Foundry	104
American Airlines, Inc.	9
American Evatype Corp.	101
American Numbering Machine Company	100
American Roller Company	103
American Steel Chase Company	104
American Type Founders	11, 12, 13, 14, 18
Baum, Russell Ernest, Inc.	100
Blatchford, E. W., Company	99
Cambridge Instrument Company, Inc.	101
Cantine, Martin, Company	81
Central Compounding Company	10
Challenge Machinery Company	102
Champion Paper & Fibre Company	89, 90
Cheshire Mailing Machines, Inc.	96
Chicago Linotype School	104
Cline Electric Mfg. Company	91
Consolidated Water Power & Paper Company	24
Cromwell Paper Company	Inside Back Cover
Dayton Rubber Company	5
Dexter Folder Company	99, 105
Dodge	103
Douthitt Corp.	104
Drummond Press	103
Dutro, Orville, & Son, Inc.	103
Eastern Corporation	15
Eastman Kodak Company	49-56
Econo Products, Inc.	93
Engdahl Bindery	102
Fletcher Paper Company	102
Gilbert Paper Company	85
Graphic Arts Corporation of Ohio	96
Graphic Arts Employment Service	104
Hamilton Manufacturing Company	87
Heidelberg Automatic Presses	6, 7
Howard Paper Mills, Inc.	
Aetna Paper Company Div.	17
Hudson-Sharp Machine Company	88
International Paper Company	27
International Printing Ink	26
Intertype Corporation	Back Cover
Kimberly-Clark Corp.	94, 95
Lawson, E. P., Company	21
Ludlow Typograph Company	1
MacKenzie & Harris, Inc.	100
Maclean-Hunter Publishing Company, Ltd.	103
Mead Corporation	19, 84
Megill, Edward L., Company	103
Mendes, J. Curry, Corp.	98
Mergenthaler Linotype Company	Inside Front Cover
Miehle Printing Press & Mfg. Company	98
Miller Printing Machinery Company	102
Mohawk Paper Mills	4
Monomelt Company	98
National Lead Company	99
Nekoosa Bond	20
New Era Manufacturing Company	8
Northern Machine Works	103
Oxford Paper Company	97
Payne, Ernest, Corp.	104
Perfection Type, Inc.	104
Pitney-Bowes, Inc.	16
Puglisi-Dutro, Inc.	103
Rathbun & Bird Company, Inc.	100
Reliance Electric & Engineering Company	25
Richards, J. A., Company	100, 103
St. Regis Sales Corp.	83
Siebold, J. H. & G. B., Inc.	101
Syntron Company	102
Ti-Pi Company	102
Type & Press of Illinois, Inc.	102
United States Envelope Company	92
Vandercook & Sons, Inc.	23
Western Gear Works	22
Weston, Byron, Company	2
Wheelwright Papers	84

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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Scientific management has ceased to be textbook prattle and has become accepted practice and the real answer to soaring costs. When Martin M. Reed, Mergenthaler Linotype Company president, made that statement recently, he was addressing members of the American Newspaper Publishers Association, but this phase of his forceful remarks could have been aimed at targets in the printing industry. For example, substituting "printing plants" for "newspapers," Mr. Reed said:

"All too many printing plants are looking for pat answers to cost problems when, as a matter of fact, the only solution may rest in their own better management. There are tremendous reservoirs of management, personnel and industrial relations knowledge and experience in other manufacturing industries which must be tapped by printing plants if they are to succeed in their struggle with throttling costs.

"Industrial inbreeding is as enervating as any other form of inbreeding. Under today's competitive conditions, no industry can afford not to enlist some form of planned management as an effective ally in its fight for survival. The time has come to stop wishfully expecting efficiency to be produced magically by some mechanical revolution."

Mr. Reed recommended the use of outside management engineering firms that are completely objective in their analyses and suggestions. Such a program could be carried on by a company itself without using specialists, but the time element might prove too costly to overcome alone. Once a planned management program has been put into operation, Mr. Reed cautioned, executives have a duty to continue management training constantly, keeping in step with new techniques just as doctors stay abreast with the latest developments in medicine.

★ Revolting development: boss of commercial printing plant looking for new superintendent through keyed advertisement gets one reply—from the superintendent of his own plant.

★ Thomas Roy Jones, chairman of the board of American Type Founders, got back from Europe a few weeks ago and what he observed may make you stop and think.

He found a huge backlog demand for better printing which he did not think would be filled until printers replaced old machinery with new equipment. He saw a strong trend to increased use of web-fed offset presses and rotogravure equipment. He reported that the people of West Germany are working hard—management and labor alike—toward economic recovery. Sweden, he said, was also hard at work and re-arming slowly but steadily. As for England, the most pessimistic opinion

was that the Conservatives could stay in power until the next regular elections three years from now, and that the Labor Party would then be voted back into power and hold it for 25 years.

★ The Miller Printing Machinery Company of Pittsburgh has started something new in the field of competition among printers. This time it's an exhibition of printers' and lithographers' self advertising at the Printing Industry of America convention at St. Louis in October. Entries will be in three classes as follows: printers with 19 or fewer employees, printers having from 20 to 99 employees, and printers with 100 or more employees. There will be a cash award of \$1,000 in each class and nine bronze statuettes of Benjamin Franklin for the best examples of self advertising.

Commercial printers are like the proverbial "shoemaker's children" when it comes to doing promotional advertising for themselves; they are always too busy doing it for their customers. Far too little of this kind of promotional work is being done by commercial printers these days, and the Miller company is to be commended for financially backing such a venture. More details concerning the competition may be found on page 79 of this issue of THE INLAND PRINTER.

★ We had a letter the other day from a subscriber who inquired as to whether or not we had used chlorophyll in that beautiful pastel green ink on the June cover. Everything else has chlorophyll in it these days, he opined, and so why don't ink makers use it in their products. We didn't know. The answer to that one and we didn't think it worth-while to phone one of our ink maker friends to ask him. We can think of only one possible benefit chlorophyll might have in our printing inks: it would make the inks more palatable to the cockroaches in the basement when they begin to feed on the covers of back issues; it might also help the cover paste, too.

And that reminds us of one of our favorite jokes about cockroaches. It seems that two cockroaches were dining one evening. One of them looked up from his food and said, "You know, I was in a restaurant the other day. Cleanest thing you ever saw. Not a speck of dirt on the floor, all the pots shining, not a trace of filth anywhere."

The second cockroach got up from the table quickly and said, "Please—not when I'm eating."

★ There are no "last words" in the printing industry! U. S. printers turn out approximately 2,679,522,200,000 words every year—all on paper. Or so says the *Prints of Paris*, house organ of the Paris Printing Company in Kansas City. We didn't stop to count 'em!



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CONNECTICUT
Hartford—Rourke-Eno Paper Co.
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FLORIDA
Tampa—E. C. Palmer & Co. Ltd.
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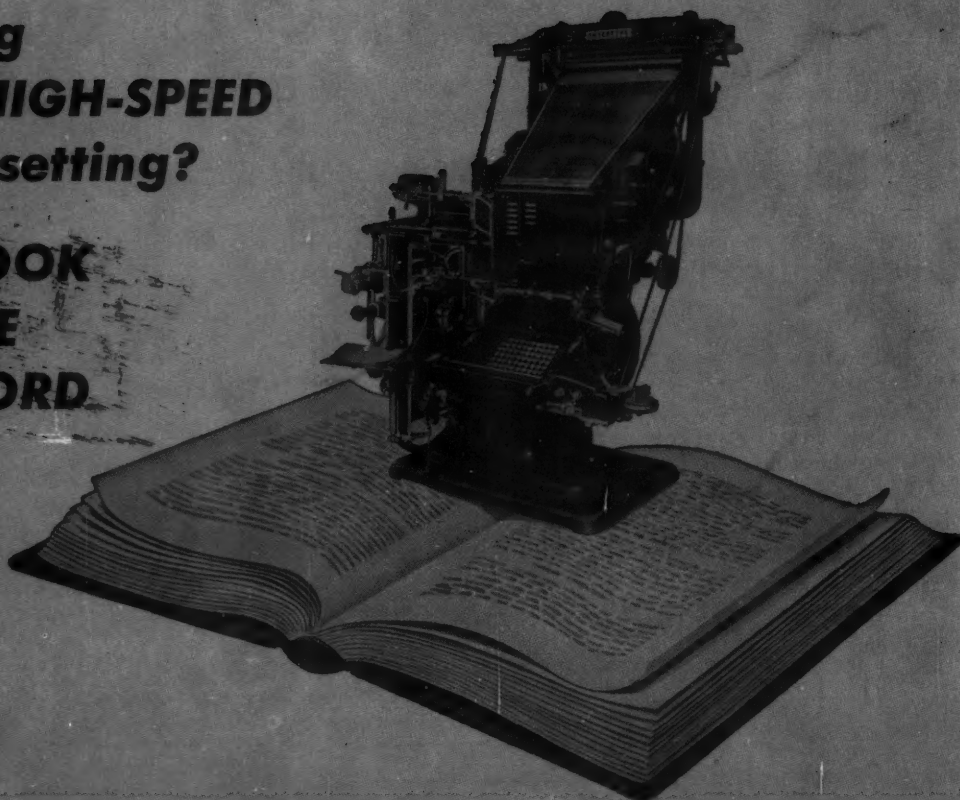
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Chicago—Chicago Paper Co.
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Peoria—Peoria Paper Co.
Decatur—Decatur Paper Co.
Quincy—Irwin Paper Co.
Champaign—Crescent Paper Co.
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